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ABSTRACT

Acknowledging that the process approach to writing instruction is particularly valuable for lower ability students (because carrying a project through from prewriting to publication enhances their self-esteem), this book presents procedures for teaching writing to build student confidence and subsequently to improve student writing. Following an introduction, the first chapter discusses ways to set the stage for a conducive writing atmosphere. The next three chapters present activities for the stages of the writing process--prewriting, drafting, and revising. The fifth chapter discusses peer review of students' work before publication, while the sixth chapter suggests the proofreading stage as a final opportunity for students to discuss their papers with the teacher before publication. The last chapter explores various forms in which student writing can be "published," such as classroom books, letter exchanges, book reports, and screen plays. The appendix includes a curriculum guide, a guide to planning effective writing assignments, excerpts from student-authored books, and student poems and letters. (HTH)

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Writing Teachers at Work

Building Self-Esteem Through the Writing Process

by Lynn Howgate

illustrations by Karen Beierle

The National Writing Project
University of California, Berkeley

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Preface

Some years ago I visited a school which tracked students according to ability level. In one room I saw students moving from one activity center to another, they had an array of materials to work with, and these "bright" students and their teacher were actively engaged in learning. In another room I saw students completing workbook exercises, the environment in this class was much less rich, and neither teacher nor students seemed interested in what was happening. No one needed to tell me where these students fit on the ability hierarchy. Writing instruction often resembles this school's practice, using innovative approaches with able students and leaving less able students to do drill work.

Lynn Howgate claims that instruction in writing processes are for all students. In fact, according to Lynn, writing processes have special value for less able students whose self-esteem can be enhanced by carrying a project through from prewriting to publication. I find it impossible to disagree with her because she has such compelling evidence. Even though I have seen them several times, I am still amazed by the transformation evident in Mike's successive drafts.

Not only does she make large claims for the relationship between student self-esteem and writing processes, Lynn shows how teachers can employ writing processes to enhance students' confidence. The careful explanations in this book answer "how to" questions, and the extensive examples demonstrate the worth of the endeavor.

Anne Ruggles Gere, *Director,*
Puget Sound Writing Program
English Department,
University of Washington

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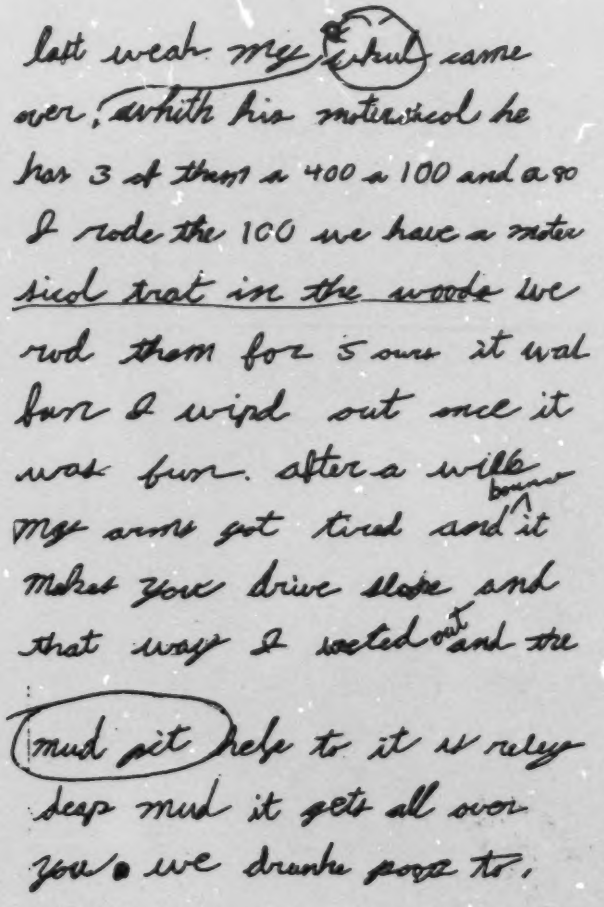
Introduction


last weak my ukul came
over, whith his moter sicol he
has 3 of them a 400 a 100 and a 80
I rode the 100 we have a moter
sicol trat in the woods we
rod them for 5 ours it wal
fun I wish out once it
was fun. after a wile
my arms got tired and it
makes you drive slow and
that way I voted out and the
mud pit helps to it is relly
deep mud it gets all over
you. we drunk pop to.

"Mike, tell me more about your uncle" I said, so Mike circled the word "ukul" on his rough draft. Then I asked him to explain the "moter sicol trat in the woods" and he drew a line under the words. My final question was about the mud pit in his story. Mike noted this on his rough draft and eagerly returned to his desk to write more about his

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uncle, his motorcycle track, and his mud pit. After two more three-minute revision conferences with me, Mike made additional revisions. We proofread his third revision for spelling and punctuation. This is Mike's finished paper:

Motor Cycles

Last week my uncle came over. He likes to ride motor cycles. He rides them every other week. He rides with his two daughters. One of his daughters is 9 years old and the other is 10 years old. He bought them 2 motor cycles, a 80 and a 100. My uncle has a 400. He works on the farey. they came over with their motorcycles.

We have a motor cycle track. years ago our old army truck that cleared the trail out. We dident bring it back in the woods so the trail grew over. My brother and I cleared it out it took all summer and now we have a motor cycle track in the woods. We rode motorcycles for 3 hours. I enyoed it. I wiped out once in the mud pit. the mud pit was formed from the stream that softened the dirt. when the motor cycles go through it, it softens the dirt even more. it turns it to mud. It was fun, but it was exhausting.

It was May of the school year when Mike wrote his motorcycle story. I doubt he would have written it in September because in September he wasn't interested in writing. Mike just wasn't that interested in school work, except maybe for sports and math. "Wheels" were where it was at, all kinds of wheels, like motorcycles, go-carts, and cars.

Mike was a student in my fifth grade class. He was one of my Special Education students in a self-contained classroom of thirty. He had learning disabilities in reading, writing, and spelling. I found his

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handwriting and spelling impossible to decipher and his attention hard to corral. In fact, the first week of school Mike wrote nothing in his writing notebook during our daily five minute freewrites. Since freewriting is simply writing non-stop about anything that comes to mind, I expected everyone would participate and feel successful. As time went on Mike did freewriting, probably because everybody else did and freewriting was less boring than just sitting

By the third week of school we were all freewriting daily and journal writing three times a week. The first time I collected all of the students' writing notebooks to read over the weekend I found out how much of a problem Mike's handwriting was going to be for me. Because I felt strongly that a written response from me was important, not only from the standpoint of writing but also from the standpoint of teacher-student rapport, I wanted to make just the right comment in each notebook. How was I going to write in Mike's notebook when I couldn't read his writing? After careful study of several entries, I finally wrote a positive comment about math and asked about his football team. It went that way, pretty much, in his writing notebook all year because these were the kinds of entries for which the students were to write non-stop on a topic and not worry about spelling or punctuation. The purpose of the assignment was to help the students feel comfortable with the act of writing. During the year I wrote comments and questions about football, baseball, basketball and—between sports seasons—about wheels. Mike always answered my questions and even invited me, as a result of my comments, to one of his football games.

We did many other kinds of writing activities. By October each student had started an individual dictionary that included vocabulary words from all areas of the curriculum, had written and revised a story for kindergarteners about a field trip to a symphony, and had participated in a "teacherless writing group." A "teacherless writing group," described by Peter Elbow in *Writing Without Teachers* (see Resources), is four to six students who respond to each other's writing in a positive manner. Mike's writing group responded to his writing, and gradually I noticed Mike becoming interested in writing. When his writing group met he wrote comments about other students' writing, and when it was his turn to read his story, he read with pride. After he finished reading, he heard what words in his story the members of his group liked best. Mike would kind of puff up, and I saw a little sparkle in his eye that I hadn't seen before. When he asked me if he could take his symphony story to practice reading it before our class read to the kindergartners, I felt a nibble on the writing line.

I think the turning point for Mike was the headphone episode. One day in January I put on an old headphone with a mouthpiece and had the class write down the conversation they each imagined I was having. Mike's story was about a pilot who crashed his bomber. After two

student-teacher revision conferences Mike had his story ready for his writing group. As luck would have it, the local paper was doing an article on "Writing and Enjoying," and the reporter who came to our classroom observed Mike's writing group. Not only was Mike's picture in the paper along with the other members of his writing group, but also excerpts from his bomber story were printed. The whole newspaper experience for Mike was a little like winning a go-cart race.

But I'd call Mike's motorcycle story his real success story because Mike saw how he had improved his writing and heard reinforcing comments from his peers. When Mike showed me the written comments he'd received, he said, "They really like my story, especially the parts I changed." Mike had a feeling of control over his writing which is important for students. Knowledge of this control of writing helps students to see that they have control of language which leads to control of one's own life, thus increasing self-confidence and enhancing self-esteem. Mike's story showed me two things: what writing practice and self-confidence can do, not only for writing but also for self-esteem, and just how vital the student-teacher relationship is to the building of that self-esteem through writing.

During the 1970's, in order to better understand my students and what motivated them, I read widely in the field of humanistic psychology. I found that the writers I was reading emphasized the important role self-esteem plays in human motivation. Abraham Maslow, in his hierarchy of human needs, recognizes a need for personal achievement and sense of recognition and approval from others. He feels that the rewards of self-esteem are represented by an internal satisfaction which accompanies a feeling of self-worth and feelings of self-respect. As a result of these readings, I began incorporating ways to build self-esteem into my teaching style. I used positive reinforcement in my classroom and provided activities that fostered goal setting and decision making.

In the late 1970's, I read the document of the Santa Clara County, California, Writing Committee *(Students Can Write),* and in it found reports of research on writing and implications for teaching that supported the conviction that students can write effectively. Using the document as a resource, I tried different strategies for teaching and evaluating writing in both my fifth and eighth grade classes.

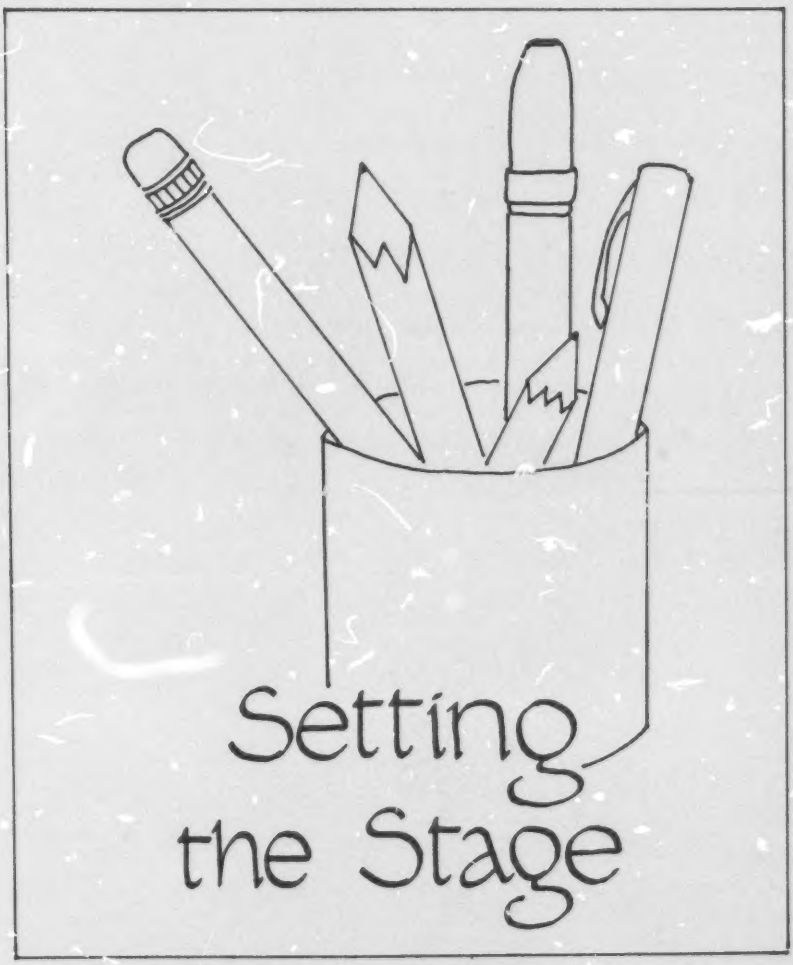
I participated in the Summer Institute of the Puget Sound Writing Program in 1979. The Institute provided opportunities for teachers to write and to increase their knowledge of the composing process. As a result of the project I returned to the classroom and began to discover ways that the self-esteem of young writers could be nurtured through the writing process.

The writing process has often been divided into prewriting,

drafting, revising, proofreading, and publication. The teacher can provide activities geared to each of these stages that will enable students to become better writers. Success in writing will give students self confidence which enhances their self-esteem. These claims have been substantiated by my own experience with student writers. Those student writers who improved their writing made me more aware of the special role that writing can play in building students' self-esteem.

Because teachers are in unique positions to understand the strengths and weaknesses of their students, they can use that knowledge to the students' advantage during any phase of the writing process. The rapport the teacher develops with each student is necessary in order for the students to be receptive to suggestions concerning their writing.

This booklet relates the procedures I use from the creating of classroom climate to the publication of student writing. In its preparation I drew from my experience in teaching fifth grade and eighth grade in traditional settings. I was further influenced by my experience in teaching grades one, two, and three. It is my hope that the reader will see the importance of the student-teacher relationship in the building of self-esteem through the writing process.



Teachers can provide writing activities guaranteeing students' success in writing. Having experienced success, students are more comfortable sharing their writing with fellow class members.

At the beginning of the school year, when notebooks are new and appealing, daily and weekly writing activities can be introduced effectively. I request my students to bring sectioned notebooks to school

by the end of the first week for recording various kinds of writing. I inform the class that their writing notebook activities will include freewriting, focused freewriting, journal writing, and dictation. I use my explanation of such types of writing as an "advance organizer" to set the stage and arouse curiosity.

FREEWRITING

Freewriting is non-stop writing for a specified period of time. It enables students to express themselves in a non-threatening situation and provides them with an awareness that they have thoughts worthy of communicating. This idea by itself builds self-esteem.

I begin each period with five minutes of freewriting. I encourage the understanding that writing is important in the classroom by having everyone participate including myself. For some intermediate grade students, five minutes is an eternity, and the ticking of a timer during writing and the ringing of a bell to end the activity are helpful. Middle school students (sixth-eighth) may agree that five minutes is an eternity, but usually are mature enough for the teacher's directions to be sufficient. In introducing freewriting, I explain to students that such writing is continuous—no stopping allowed. I have to repeat this reminder frequently during the year in order for pupils to quiet the voices of their internal critics. They need to hear me say, "Spelling, handwriting, punctuation, and sentence structure are not the objective of this assignment." They need to hear, "The objective is continuous writing without stopping." If my students are unable to write non-stop, I ask them to write any word over and over until something else comes into their minds. The essence of freewriting is the free flow of ideas neither carefully organized nor well refined. For such writing, students need the security of privacy. For this reason I never ask students to trade notebooks.

Freewriting can be used for other purposes. During free reading or uninterrupted sustained silent reading in the classroom many students enjoy reading their free-writing entries. (This activity is especially valuable for students having reading problems because the entries are something they wrote. They can decode such entries, comprehend them, and enjoy them.) Such reading serves to generate ideas for other freewriting.

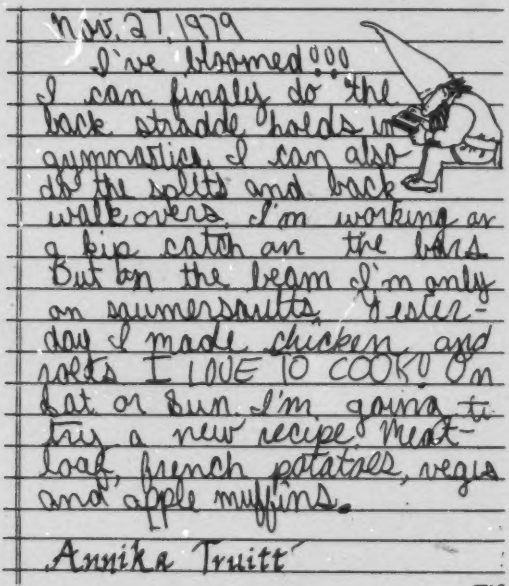
Freewriting generates self-esteem as students fill their notebooks with their own writing; they gain a sense of fulfillment and an *esprit de corps* with classmates.

Jennifer's creativity and vivaciousness added to her naturally fluid style:

Sept 25 Today will be a busy day, with our tests and everything. I hope we get lots of time for the SRA tests I'm glad Anika's coming today. I want to go pick blackberries. Then we can mash them up and get them warm and spread them over graham crackers or toast. That sounds good. I hope lunch comes quick, I'm hungry. I forgot to tell Anika that we won't be riding the bus home. And she didn't have to have a note and take time to go to the office

—Fifth Grade

Annika's enthusiastic writing was in contrast to her reserved personality:


Nov. 27, 1979
I've bloomed!!!
I can finely do the back straddle holds in gymnastics. I can also do the splits and back walkovers. I'm working on a kip catch on the bars. But on the beam I'm only on summersaults. Yester-day I made chicken and rolls I LOVE TO COOK! On Sat. or Sun. I'm going to try a new recipe. Meat-loaf, french potatoes, vegis and apple muffins.
Annika Truitt

—Fifth Grade

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Beth's conscientious nature was relieved by the freedom inherent in freewriting:

Question: How do you feel about freewriting?

Free writing is fun to only not when you don't know what to write. You don't have to worry about spelling or punctuation whith free writing which is nice. Sometimes free writing helps you get your day organized.

But it is sort of funny to do focused free writing on free writing which is what you are doing. You can tell about something even if it may be boring to other people.

—Fifth Grade

Amy enjoyed having the opportunity to write daily and at the end of five minutes was usually the last student to put down her pencil:

Free Writing

Free writing - free writing is fun. You can write about any thing you want. You can also get a load off your mind.

—Fifth Grade

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Joele wrote with the same precision and energy that she applied to her athletic endeavors:

Free writing Joele Fisher

Jan. 5, 1981

Talking about an exhausting day! The first day back is always the hardest. Friday Kerry spent the night and Saturday and Sunday I spent the night at her house. I have an ear ache. I got a lot of neat things for Christmas! I got 3 sweaters, 4 shirts, 1 pair of pant, a hair dryer, jewelry, a quilt, a sweat shirt, socks, and a bunch of other goodies! yum. my mom got 3 books of stamps, a purse and some makeup from my dad! Lucky!

Everyone had a terrific time! at least I hope so! everyone came to school wearing something new!

Bub-Bye

JP

—Eighth Grade

Kari's writing was not inhibited by her carefully refined writing skills.

Kari Strand 3/17/81

Hi! Hello! It's Howdy Doody
Time with your very favorite
guest star Howdy Doody. He's
a really nice feller ~~you~~ ya
know. He comes on this show
every time I ask him because
he never has anything better
to do. Well it's time to stop our
show now so Good-bye and
Have a Howdy Doody Day!
Gee! That was a tough
performance it is really hard
memorizing those lines every
time we put on a show, even
if Howdy Doody doesn't even
show up. Well I think it's about
time to turn the page - Byeeee!

—Eighth Grade

FOCUSED FREEWRITING

A second type of freewriting is focused freewriting dealing with a designated topic. Here students must limit themselves to one topic or idea. I usually provide the topic, but sometimes my students suggest a better idea. Occasionally I employ focused freewriting to introduce or review a topic or idea. I have discovered that group discussions following focused freewritings assist students to become aware of problems arising when writing on a specific topic for any extended length of time. As with freewriting, focused freewriting provides students with non-threatening opportunities to express opinions, concerns, and beliefs.

In order for freewriting and focused freewriting to be just that, free, I make no comments. I collect notebooks that contain these and other kinds of writing periodically. Students wishing me to read the freewriting leave the pages unmarked. Students wishing a page or pages to remain private indicate this by placing a diagonal line through the writing. This act of designating what's to be read or not read gives students a sense of control over their writing and their world.

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Focused freewriting is done for ten minutes once a week. In group discussions following such writing, students are encouraged to share their entries. Self-esteem is strengthened when students see that they can write on a single topic for ten minutes and then hear themselves share selected portions of their writing efforts.

The following samples are from an eighth grade class that had listened to three poems by Langston Hughes read in connection with Martin Luther King Day. The themes were love, pride, and hope. These two students chose the same theme, the love of a friend.

Focused Freewriting—Student Examples

Elizabeth had it all. She was successful in all her subjects and active in student government. She was exceptionally talented in dance and the theater. For her the writing provided an opportunity to give added polish to her skills.

Elizabeth Yearsley

"I loved my friend"

I loved my friend, but she's here no more. She never will be here again. You see, it all happened so quickly, and grief stukes so cold at your heart. She was an elderly lady, and she lived across the street from us. Our family had known her and her husband for many years. I & Me (my sister and I) used to go over to their house and sing while she played the piano. The two of them were like grandparents to us. The day of her death, seeing the pain and grief in her husbands eyes stabbed at my heart. The funeral was awful too. There was an open cauffin, and seeing her lying there so fake looking depressed me, for she neither looked real or like

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herself. The memories of her will always be strong in my mind, and Hers she and her husband will always have a big place in my heart for all the happy, beautiful moments they gave me.

The news came sadly one Sunday morning and it really drained me. I ran up to my room and cried. She had died of a heart attack, and she had died calling her husbands name in pain. I know she was a good person and her soul still lingers in their household

—Eighth Grade

This child had a history of difficulty with school. Despite that history this opportunity for writing not only piqued his interest but provided him with success. He enjoyed himself:

A Focused Free writing

This is about my friend that I loved because he was always there When I needed him. We were like a gang. We stuck to each other close. we would play football, Basketball together. Even when are neighbors was Painting there their pool and he slid into the frash they didnt CARE. Because he was so nice. The problem was he move from his house and went to seatle but now he gone I've haven't seen him in 7 years He came over to his house once but I was in school There still a chance that I'll be able to see

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him but when is a mystery
to me I wonder how he
looks or where he lives? If
he comes back he'll still
be the same crazy guy
that I knew. I doubt he
remeber my name because
I barely know his name
DAVE SNYDER His grandpa
died one day but dave
almost save of him.

—Eighth Grade

Jennifer's enthusiasm for life was expressed in her writing.

Sept.20 A friend is:.someone you can talK to,someone to keepyou company. My friend is very nice. she invited me to her birthday party. A friend is someone to do things with. Someone you can go to when your boreed. Someone you can call up on the phone andsay hi. I like my friend alot. I talk to her alot too.I used to have lot's of friends in Montana, But the friendI have is verynice to me. We do thingstogether. I have lot's of fun with her. I'm glad I'm friends with her. We go to the library toget her and get books to read. A friend is someone you can depend on, you can trust. I know I can trust my friend.

—Fifth Grade

JOURNAL WRITING

A third type of notebook writing is journal writing with specific assignments. Such writing is employed to increase students' awareness of their thoughts—their potential ideas for writing.

I explain to my students that journal writing differs from freewriting in that they are to take a more conscious, deliberate approach to their writing. Journal topics are selected from all areas of the curriculum. This variety triggers and sustains student interest and brings home the point that good ideas for writing can be found in all subject areas. Journal entries may range from career education, to social studies topics, to

the grading system. Concomitantly, journal writing provides students with many rough drafts from which they may choose to make a revision. Students who have the opportunity to select a draft for revision are more committed and enthusiastic about their writing and are building their decision-making skills.

We write in the journal section of the notebook two times a week for fifteen to twenty minutes. The students spend a few minutes planning before they begin writing on the topic assigned for the day. The journal section of the notebook provides me with an opportunity to write my reaction to students' writing. In addition to commenting on their entries, I will frequently add a personal note about some activity they are involved in or ask them a question. I care about their writing, and I want them to know it. It is amazing how the most uninterested fifth grader or blasé eighth grader will hurriedly flip through the pages in order to find what I have written. Self-esteem grows when students' attention to their own writing is reinforced because someone cares about what they are saying. Allowing students opportunities to make decisions is another way in which the writing process contributes to the building of self-esteem.

Journals—Student Examples

Denny had no difficulty expressing his ideas in his written or oral work. This assignment followed a class discussion on friendship. Students were to reflect for five minutes and then write for fifteen minutes.

"Friendship"

Friendship can be usefull. It can help you at times when you are down or are fun to have around when you want to goof off or go places. Some times you can't trust your best friend when it's desprate. Friend are hard to find. Expecially females. But I feel glad when I've picked a trustworthy friend that I can count on when I need him. I think

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personaly that females can make great friends and can help you real when the tough gets going. I feel that having friends and friendship is a very important thing and that to have a happy childhood you need to have good friends who care and that would stick their necks out for you when you need the help. Still sometimes it's nice to be alone but I think that it's very important to have friends.

—Eighth Grade

Stefanie was a mature, organized student who frequently volunteered during class. This journal writing assignment was one in which students were asked to write how they felt about poetry and the writing of poetry as a culminating activity concluding a five-week poetry unit.

Stefanie Osier

Poems February 27th

Depending on the poem I think most poems are very interesting and fun to read. I like fun, rhyming poem to long dull ones. When you have to memorize poetry it is much easier if the poem rhymes and has a certain rhythem. I personally don't like to write poetry but when I have to I find it best to listen to quiet music. Most of the time I just avoid writing it at all.

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Poems are good when you want to express your feelings. You can use all of your senses, strong nouns and verbs, and methaphors and similies when writing poetry. adjectives are not advisable since you want the person who is reading you poem to use their imagirlations some.

—Eighth Grade

Mark was always anxious to contribute to class discussion and expressed definite opinions regardless of their popularity. This journal writing assignment followed the second meeting of our teacherless writing groups. Students were to write their reactions to being a member of a writing group.

Writing Groups

I think writing groups are a good idea because this way you can see what your peice of writing sounds like when your read it out loud and also you can get three of four other peoples opinions of your peice of writing. They can tell you what words, phrases, paragraphs, and ideas are good in it and what you should do more of and also what stuff is bad, or not needed, or not clear in your writing.

Also when other people are ~~reading~~ reading what they have written you can give them constructive critiques about it and you can get ideas to of how to improve ~~your~~ your writing ~~or~~ be what not to put in it.

Mark West —Eighth Grade

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DICTATION

One final type of notebook writing is dictation, a recording of material read aloud by another. I use dictation two or three times a week in order to help my students become better listeners and writers. I read a portion of a poem or a prose passage and the students copy it down. Sometimes I ask them to speak aloud what they are writing while they are writing it, and other times I have them read it orally after the writing is finished. I select passages that provide students with exposure to a variety of writing styles. I instruct them to listen to the voice of the writing while they are copying.

We begin the year with copying short quotations. This practice allows even the slowest writer or poorest listener to be successful in recording what is being read. As listening and writing skills improve, students transcribe longer works. Through dictation students hear, write, and say words they might not use at any other time.

The nature of the dictation exercise provides opportunities for success in listening, writing, and speaking. Such success contributes to self-esteem.

Dictation—Student Examples

Stefanie always completed her assignments with care and accuracy. This dictation assignment was given at the beginning of the new year to stimulate thinking about different types of resolutions.

Just for today I will find at least ten minutes to relax alone. During this time I will reflect on my behavior and try to get a better perspective on my life.

Just for today I will be unafraid. I will gather the courage to do what is right and take the responsibility for my own actions. I will expect nothing from the world, but I will realize as I give to the world the world will give to me.

Stefanie Oaer

—Eighth Grade

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Stuart expressed himself orally and in his written work in a very formal manner. I gave this dictation exercise on the second day of class. It is symbolic of my feelings about children.

Stuart Watson

When we plant a Rose seed in the earth we notice it is small but we don't criticize it as rootless and stemless.

We treat it as a seed giving it water and nourishment required of a seed.

When it first shoots up out of the earth we don't condemn it as undergrown and inmature, nor do we criticize the bush as not being open when they appear.

Instead we stand and wonder at the progress taking place and give the plant the care it needs.

—Eighth Grade

NOTION NOTES

An activity that provides instant publication for students is the writing and reading of notion notes. A notion note is a slip of paper on which students are asked to record a word, a thought, a phrase—anything relating to a thought or feeling.

Once a week I give my students a slip of paper upon entering the classroom. I ask them to write about something that is on their minds, either emotion or idea. It can be a word, a phrase, or a sentence. No names are signed to this writing. As they complete their notion notes they fold them and hand them to me. After collecting the notes, I read them to the class. It is important that the anonymity of the students is retained. I refrain from commenting on any of the notes and do not read inappropriate ones. Slips containing foul language and swearing eventually disappear. I remind students that notes referring to students in our

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class will not be read. This policy eliminates put-downs and popularity contests.

We keep the notion notes in a large box, and at the end of the year they are used by students as writing topics. Notion notes give students weekly opportunities for publication. Listening to the thoughts of others builds a sense of community. Once the tradition is established students support it largely because they enjoy hearing their own words.

Notion Notes—Student Examples

When Living We Fear death, But when Dead We, ~~fear~~ Fear → Life.

Okay, but a little sore from backbends and cartwheels.

What is the meaning of Cleaning my room:

It dosn't matter, I never am in there long enough to bother me!!

Way down south where bananas grow.
A little ant stepped on an elephants toe.
The elephant cried with tears in his eyes,
"Go bother someone your own size!"

I'm at a loss of words!!

—Eighth Grade

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ANAGRAM NAME TAGS

Another "device" to involve students in writing is the anagram name tag, the forming of a new name by transposing the letters of one's original name.

I ask students in each of my classes to make individual anagrams out of the letters of their first and last names. We spend one class period on this project, and I encourage students to help one another. Once the anagrams are completed for all my classes, I write each name on a five by eight card. I color code the classes.

We display the anagrams in a prominent place in the room as a permanent part of our decor. Students enjoy deciphering the names, and parents are intrigued with the task of finding their child's anagram during an open house or visit to the classroom. The eighty anagrams are a focus of attention throughout the year. Students from other classes come in before and after school and try to guess who the anagrams belong to and even want me to help them write one for their names. My students are proud of this display and often explain the process to visitors in our classroom. The anagrams have been used as pen names for short stories and letter writing.

Anagram Name Tags—Student Examples

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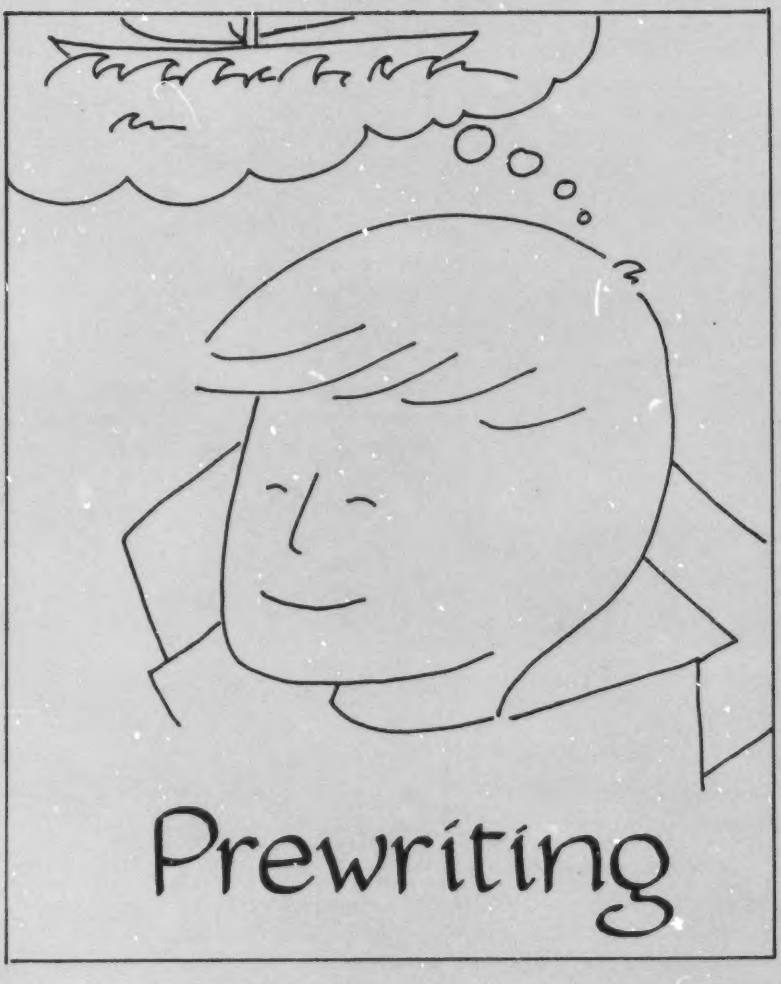
TRIADS AND SELF-ESTEEM

The emphasis on self in society today makes it easier not to attend to the needs of others. In a classroom this means some students are left out. Daniel Fader, in his *The New Hooked on Books,* sees students in the classroom who get lost in the shuffle as the biggest problem in teaching today. In an attempt to solve this problem he suggests the use of triads, three students working together as a group. I use triads in my eighth grade classes as a way to involve all my students actively in the learning process. These groups collaborate all year and are responsible for each other. After a week of informal reading, writing, and spelling testing, along with watching and listening to a class, I rank order the students from the student who is best able to give help in the subject of the course to the student who appears most needful of receiving help. The list is then divided into three equal segments. Each triad contains one student from the top third segment, one from the middle segment, and one from the weakest third. Ideally each triad has boys and girls.

We do many assignments as triads, especially those pertaining to grammar. When a triad works on an assignment, the paper turned in is a composite of the members' thoughts and has the handwriting of all three persons. An additional benefit of working in triads is that many students find it easier to participate in class discussions. Individual students who are reluctant to volunteer during class discussions find it easier to respond with "*We* didn't find any active verbs" as opposed to "I couldn't find any active verbs." By working in a triad, individuals give each other help and support and foster responsibility.

Working in triads has done wonders for my students. Positive comments by their classmates have furnished support. Words of praise from peers have encouraged students to improve their writing and to feel good about themselves. Knowing how to give and receive help are important skills, ones that build self-confidence.



Prewriting is any experience that the student has before writing that serves to inspire his or her writing. It is reflecting on the memory of a prior experience or focusing on a new experience that gives the student "something" to write about. The teacher's role is to help individual students focus on a particular experience. The stage of prewriting is vital in the composing process because it gives the writer ideas on which to base the writing.

In the elementary and in the middle school, my most successful writing assignments follow a planned prewriting experience. These experiences involve my whole class either inside or outside the classroom. Class discussions based on the experience are the key to building self-esteem through prewriting. Sometimes discussions occur before and after the prewriting experience. I lead prewriting discussions in a manner that will insure success. I pose questions that have no right or wrong answers and immediately call on volunteers who are hesitant to participate, calling later on students who are always willing to contribute their ideas. The ambience of the discussion is one of freedom, allowing all students to contribute meaningfully.

I discuss with my students the intended audience and writing purpose. Students can focus and clarify their thoughts when they have a well-defined audience and purpose for writing.

During the discussion of the prewriting activity, I focus attention on what occurred. Such group discussion enables the group to come up with more ideas for writing than individual students would think of on their own. Next, we record all the words connected with the experience either on the chalkboard or on paper. We leave the words in view as long as they are needed and many times add new ones during the drafting and revising stages of writing.

Through discussion students gain ideas and words to use in their writing. The developmental nature of discussion allows each student to contribute to and share in the richness of the activity.

FIELD TRIPS AS PREWRITING

Any kind of field trip is a natural focus for writing because it involves all the students' senses.

Each year all fifth grades in our district attend a performance of the Seattle Symphony presented especially for students. The trip to the symphony is a prewriting experience that prompts beneficial discussion both before and after the event. The program includes both music and dance. The children always find the trip exciting, as it involves riding the school bus, which is transported across Puget Sound by ferry, merging with thousands of other elementary-aged students, and climbing the ramps of the Seattle Opera House to sit in luxury while enjoying the sights and sounds. For most of the students this is their first experience of a live performance of a symphony.

Before my fifth grade attended the symphony, I talked with them about what we would be seeing and hearing. I told them to make mental notes of what they saw, heard, and felt at the symphony. Later I helped them record their observations.

We discussed the possibilities of an audience for the writing prior to the performance and selected the kindergarten. This decision was based on the feeling that most kindergartners wouldn't have experienced a symphony and would enjoy hearing about one from a fifth grader's point of view. The purpose of the writing was to give a detailed description of the event. Upon returning to the classroom after the field trip, we brainstormed about our observations with all students contributing to the discussion. As they listened to themselves and to each other, they generated ideas for writing and shared points of view to be considered. Katie felt most kindergartners would enjoy listening to a story written from the vantage point of a drum:

Yesterday it was fun in writing groups. I had alot of good ideas for my story from the other people. Annika wrote her like she was a drum. Every one else wrote theirs regular by watching it. Out of our groups I think the kindergarden will enjoy Annika's most. The only problem with hers is she didn't tell what kind of a drum she was.

This student was correct—the kindergartners loved that particular story.

My students enjoyed sharing their feelings about the symphony trip. Since this was an experience we had in common, everyone could understand what was said. Even the least articulate students felt they were making valuable contributions to the discussion.

ASSEMBLIES AS PREWRITING

Assemblies are good prewriting experiences because they involve the whole class and are usually planned around students' interests.

The dedication of our elementary school was an assembly that had a lot of potential for writing. Although held in the familiar multipurpose room, it had the air of a formal occasion. The president of the school board welcomed the audience and introduced the special guests and speakers. The fifth grade students participated as audience but also presented a choral singing of patriotic songs. Following their performance, speakers from the historical society and the State Office of Public

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Instruction described the life and contributions of Lizzie Ordway, for whom the school was named. The other students and teachers in the school "attended" the assembly by watching it on closed circuit television in their classrooms. After the ceremony refreshments were served in the school library to all the guests while students enjoyed treats in their classrooms. Three weeks after this event my students presented to the school's principal a bound book of their accounts of the dedication ceremony.

Before we attended the ceremony, I discussed with my fifth graders what kind of things news reporters look for when covering events. I brought in several newspapers, and we talked about how news articles are written.

We discussed the importance of the five "W's" of reporting and how we would use them as a guide for remembering specific details about the assembly. We decided that the audience for our writing would be community members unable to attend the ceremony. The purpose of the writing would be to furnish an accurate account of the dedication. My students attended the ceremony as reporters and after the assembly shared impressions. We discussed the five "W's" and listed pertinent words for our stories on the chalkboard. Students expressed a concern for accurate spelling of the names of the participants which demonstrated on their part a natural concern for mechanics. (Excerpts from the book of news stories we presented to our principal, Mr. William Hoots, are included on pp. 136-139.)

A group experience followed by an edifying discussion gives students enough information to construct interesting stories which they can share.

READING AS PREWRITING

Listening to short stories and poems is another kind of prewriting activity in my classes.

I read Anton Chekov's story "The Bet" to my eighth graders and lead a discussion of capital punishment vs. voluntary life imprisonment. I often plan prewriting activities that include physical movement and decision-making in some form. For this activity students line up on opposite sides of the room depending on how they feel about the two issues. Students then give reasons for their choices.

We discuss the elements of the story and Chekov's techniques of writing. Following the discussion a vocabulary list is made and students copy words they want to remember in their notebooks. The purpose of this assignment is to write another ending for Chekov's story. The audience for the assignment is their peer group.

I read Halloween poems as another prewriting activity. Lots of

short poems with good images and vivid words work best. After the poetry reading we create a vocabulary list on the chalkboard or students write individual lists. I give them a time limit and then ask for the longest list to be read while other students check off any matching words. This activity provides an inspiring list of words, and everybody is involved. My fifth graders and eighth graders use this prewriting activity in the writing of Halloween books for first graders. (Samples from the children's books are included on pp. 126-135.)

Providing experiences that furnish students with a rich background and vocabulary for writing encourages students to become actively involved in discussions and decision-making. Their participation promotes additional writing.

VOCABULARY STUDY AS PREWRITING

Vocabulary development can be used at any grade level as a prewriting activity. I have students at the fifth grade level create dictionaries as a daily prewriting activity. On the chalkboard each morning I record unfamiliar words from the subject areas we are studying. The number of words depends on the amount of time available for this activity.

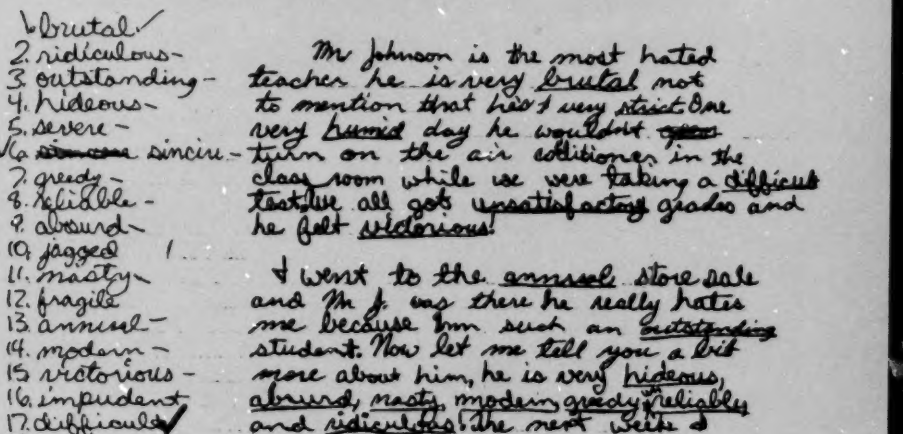
Students look up the meanings of the words in a dictionary or textbook glossary and then compose their own definitions of each word. Words are illustrated and their meanings discussed in class. This writing activity serves to familiarize students with unfamiliar words that are required for reading and writing. Student dictionaries may include words used in music, social studies, science, health, language arts, French, math, economics, alcohol education, and holidays. (Sample pages from student dictionaries are included on pp. 103-106.)

I use vocabulary work at the eighth grade level as a weekly prewriting activity. Two lists of twenty words are written on the chalkboard each Monday. One list contains words that are above grade level while the other list is comprised of words below grade level. I use the vocabulary inventories for grades three through twelve found in Thorndike-Barnhart's prospectus of *The World Book Encyclopedia Dictionary*. Students decide which list best suits their needs. I introduce all the words each week through context clues, and after the meanings have been guessed, the class pronounces both lists.

We work in groups to look up the meanings of the words. Students divide the list so that each person actually looks up only a portion of the list. Group members dictate the meanings they have looked up to the other members in the group. In this way students have an opportunity to talk to each other about the words and to practice taking dictation from each other. When each group member has all the definitions the group

writes twenty sentences together. Each Friday students spell the words and use them in a composition. The compositions are rough drafts that can be developed for other writing assignments.

Vocabulary-Spelling Exercise—Student Example


1. brutal
2. ridiculous
3. outstanding
4. hideous
5. severe
6. sincire
7. greedy
8. reliable
9. absurd
10. jagged
11. nasty
12. fragile
13. annual
14. modern
15. victorious
16. impudent
17. difficult
18. unsatisfactory
19. strict
20. humid
Mr Johnson is the most hated teacher he is very brutal not to mention that he's very strict. One very humid day he wouldn't turn on the air coditioner in the class room while we were taking a difficult test. We all got unsatisfactory grades and he felt victorious!
I went to the annual store sale and Mr J. was there he really hates me because I'm such an outstanding student. Now let me tell you a bit more about him, he is very hideous, absurd, nasty, modern greedy, reliable and ridiculous. The next week I was sick and so with a severe case of chicken pox and so I didn't talk to the sincire idiot! I broke my fragile piggy bank on a jagged rock.

The practice of using new words in speaking and writing helps to build confidence in the use of language. Writing assignments that include prewriting activities and an identified purpose and audience provide the kind of motivation necessary to involve students of varying abilities in the writing process.

CREATIVE DRAMATICS AS PREWRITING

Role playing and imagining are stimulating prewriting activities involving both teacher and students. I find that many students feel uncomfortable participating in creative dramatics, so I do the role playing. One example of an activity I use with students is the "Anything Box." Linda Monthy, a fellow teacher, presented this lesson so effectively during the 1979 Summer Institute of the Puget Sound Writing Program that I couldn't wait to try it in the classroom. This activity is most effective at the beginning of a class or period. When everyone is seated I lug in, with great difficulty, my imaginary suitcase and with assistance from two students, set it on a table. Next, I pretend to open the suitcase and remove a box. By this time students are beginning to nudge each other with questioning looks. Nevertheless, I explain that I have a very special box. I show my box to the class and tell them it is called the "Anything Box" and that it can make other "Anything Boxes." I set it

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down, and by uttering the special word "skitaratafrataratiz" I order my box to make other boxes. (I use different special words to activate my box, but the most popular one has remained "skitaratafrataratiz.") While passing the boxes I tell the students to hold their boxes on their desks as I describe the other things that make the "Anything Box" special. I inform them that each box made by "Anything Box" is different from every other in color, texture, smell, etc., and that each box will contain anything a student wants.

ANYTHING BOX

Strategies for Teacher

1. Come to class with a make-believe suitcase and set it on the table. Pretend (pantomime) to open this suitcase and remove a box.
2. Tell your students that you have a very special box with you today. Show it to them. It's called the Anything Box and it can make other Anything Boxes. Set it down and order it to make more boxes.
3. Pass the boxes out and tell the students to hold their box on top of their desk while you tell them other things that make the Anything Box special.
4. Each box made is different from every other in color, texture, smell, etc., and on any given day the box has anything you want it to have in it. Anything Boxes have five special qualities—one is that they can make other Anything Boxes. What are the other four qualities?

"Anything Box" Assignment

Write a paper about your "Anything Box" that includes:

1. A description of your box inside and out (what it looks like, feels like, smells like, etc.).
2. What special qualities does your box have? (the three very special things it can do).
3. Try a story or adventure that you and your box have in which those special talents of your box are used.
4. When you have some time in the next few days, you might like to make a drawing of your "Anything Box."
5. Have you made a magic word?
6. Keep your box in a safe place so that it will be handy for use at a later date.

After receiving the boxes students are asked to share in writing the special qualities of their "Anything Boxes." The purpose of the writing

assignment is to describe the box in detail, how it looks inside and out and what it feels and smells like. The audience for the writing is their peers. After the writing, students are requested to keep their "Anything Box" in a safe place in their desks but handy for use at a later date. Paul, a boy who hadn't been too excited about school, rushed into class the day after we had done this activity in fifth grade and told me that he had taken his "Anything Box" home to show his parents and his father had accidently stepped on it. He wanted to know if THE "Anything Box" could please make him another box.

Student Example

Jennifer McCann Nov. 8, 1979
Writing Sept. 5, 1979

My anything box is very pretty. He has white felt glued to the bullet proof metal outside. Inside, it is pink velvet. It is about 2 inches long and 3 inches tall. He has 1 window with glass 1 and ½ inches thick.

When my anything box is in a good mood, he smells like chocolate chip cookies. He also attracts bears when he smiles. He likes to eat guppies for lunch, and nightcrawlers for breakfast. (It's part of his diet program.) He skips supper because that's part of his diet program too.

He lives on Venus and comes to visit me. (= Let him lead his own life.) I get to see him from 10:00 a.m. to 10:00 p.m. I see him on Saturday, Wednesday, Tuesday and Friday. He drives to earth in his new space-sports car. Saturday we go to Seattle Center, Wednesday we have

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tea and talk about inflation, Tuesday we go shopping at the Bon Marche for his underwire, and Friday we stay home and watch T.V.

He goes home every day because his wife gets lonely. I never see him on Sunday because he goes to Sunday school with his wife all day.

Today is Thursday so tomorrow we will watch T.V. - I can't wait!

—Fifth Grade

In order to create a "scene" as a prewriting activity, I need the help of another person to assist with dialogue and acting. One of my favorites for fifth graders includes a motorcycle and rider, but I've seen a bicycle used just as effectively. I asked a young man, already known to the class, to rush into our classroom with his motorcycle and ask to leave it there while he phoned the police about the attempted theft of his Kawasaki 900. He gave us his account of what had happened and then left the room, supposedly to telephone the police. The "scene" took about two minutes. After he'd left I asked my students to write down everything they could remember. The purpose of this assignment was to write one or two paragraphs describing the "scene" for their peers. A few students immediately questioned the authenticity of the crime, and I told them the truth. Some were a little disappointed, but later on the playground I overheard a student remark, "Mrs. Howgate does the craziest things in order to give us fun things to write about."

Earlier (p. 3) I mentioned the headphones and how they can be used as a prewriting activity. I develop the vocabulary list first for this prewriting activity. We talk about all the places where people use headphones as a means of communication. The list may include department stores, football games (coaches), police stations, taxi cabs, and airports. Once the list is well developed, I put on the headphones, pretend to plug them into an outlet, and tell the class I will signal them when I begin to communicate. We discuss the fact that they will not hear my voice even though I am communicating with someone. The purpose of this assignment is to write the dialogue that is occurring between me and the person with whom I am speaking. The audience for this writing is their peer group.

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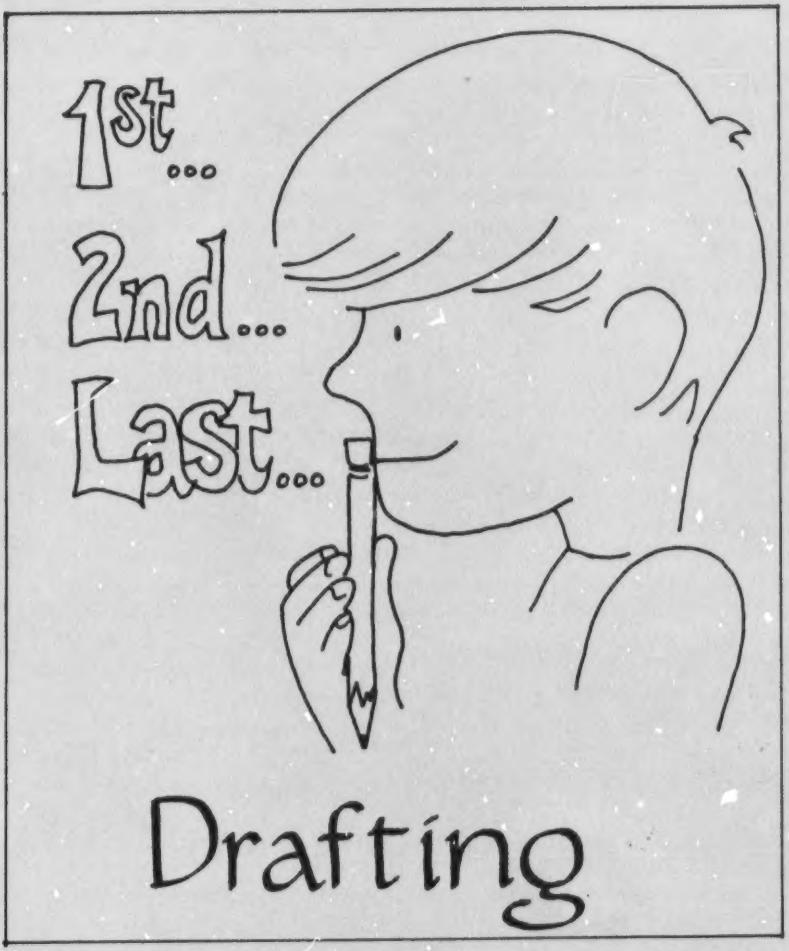
Self-esteem is enhanced when students participate in activities that allow them to exercise the power of their imaginations. The use of imagining in writing helps students gain confidence in descriptive writing.



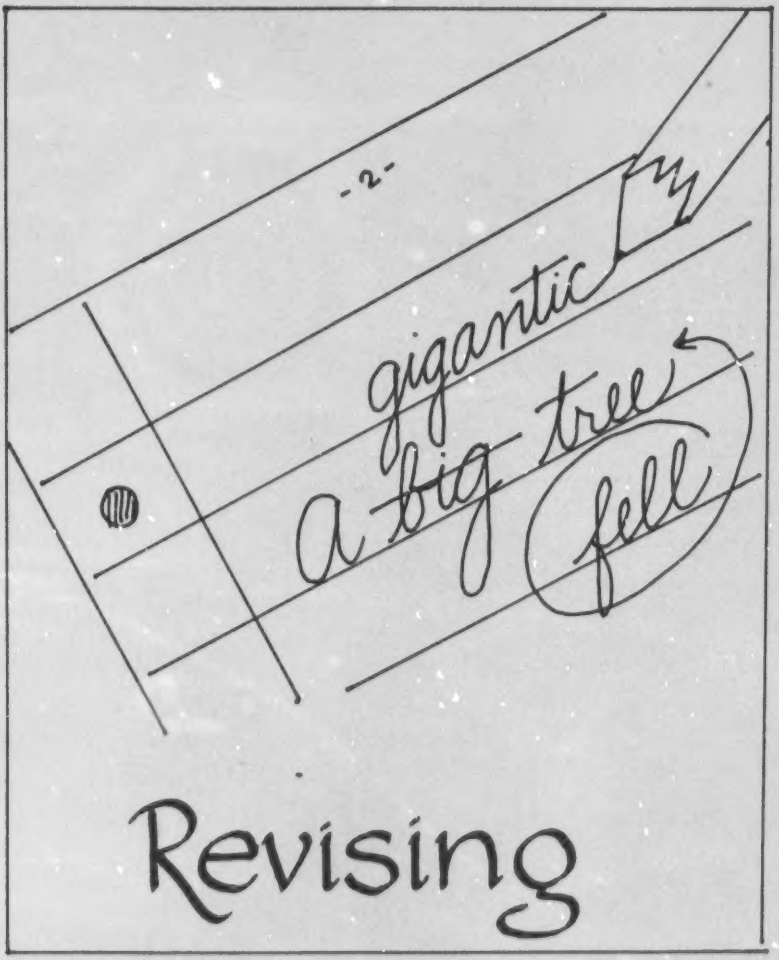
When students realize that the purpose of a rough draft is simply to write everything they can say about a topic, without concern at this stage for spelling, punctuation, or organization, they will approach creating the draft with less apprehension. In this stage of writing the concern is with thoughts and ideas, not mechanics and organization. Before the first draft of the first writing assignment, I call attention to large posters I

have in my classroom of "Composing as a Process." I talk with my students about the importance of looking at drafting as just the beginning of the process. Once everything they can think of is written down they can select the best ideas to develop. The more they write the more ideas they have from which to choose. I talk about the various terms that can be used for drafting: "rough draft," "fast draft," and "first draft" all refer to initial writing. The term "fast draft" appeals to students because it sounds like writing that is not going to take forever, and the term implies that it is not the final product but a beginning. I keep stressing that during the writing of the rough or first or fast draft it doesn't matter if there are misspelled words or missing capitals or commas because these mechanical errors can be corrected during the proofreading session. The point I make over and over is "Write everything you can about your topic. We can worry about the mechanics later." To phrase it another way, "If you are worried about the mechanics and organization at the drafting stage, you probably won't write enough to proofread."

We establish the idea that the rough draft is just that—a rough draft to be used as a jumping off place, a starting point for writing. Drafting sessions follow as closely as possible the prewriting activities and take place in class so students can focus on their writing without being distracted by other activities. A time limit helps students to concentrate on the writing of the rough draft. The vocabulary lists that are developed during the prewriting experience and the discussions are important for the writing of the first draft because the words are a catalyst for some students and a resource for others. Students who need the security of correct spelling at all times benefit from the vocabulary list. Students who are stimulated by a prewriting activity and who have an opportunity, through discussion, to be exposed to ideas and language will have more to write about and will feel more confident about their writing. My students all have file folders in which they keep all of their rough drafts. When they need an idea for a piece of writing they are going to develop, they have a collection of drafts from which to choose. Students are astonished when they look in their folders and see how much they actually have produced. Another kind of draft writing occurs when students fill out forms. Forms for complaints, requests, and explanations are used in my room as a way for students to express their concerns. Once the form is completed and handed in, I read it and respond if appropriate. The forms are then filed in the student's writing folder. These forms may be used as rough drafts for future writing assignments. Bob Kearns presented these forms at an inservice workshop, and I immediately adopted them as part of my classroom writing program because they fill a student's need to be heard and to receive a response. (Sample forms are included on pp. 107-110.)

Self-esteem is enhanced through drafting because students have the

freedom to generate a lot of writing. It is the making of decisions about writing that gives students the sense of being in charge of their writing. Having a file of many rough drafts diminishes the void many students feel when they are faced with a writing assignment.



The stage of revising offers the opportunity for refinement of the writing and for student-teacher interaction. The teacher provides a secure and positive situation in which the student may examine his or her work and gain immediate reassurance of its value. Revising is the stage of writing in which the writer makes decisions about the rough draft. I find the best way to help students with revising is through the revision conference. Before the conference, I suggest that each student

reread his or her rough draft to see whether it says what was intended, if it is in the most effective order, if anything was left out that might help to make it clear, or if something not necessary was included. I have my students wait twenty-four hours before they read the rough draft for the first time. This lapse of time gives them a better perspective on their writing. I arrange time for individual conferences with each student. These are held on a specific day of the week, and I usually have at least two other trained volunteers to help with conferences.

At the beginning of each school year I check with the School Resource Volunteer Program in our school district to find individuals who would be interested in volunteering one day a week to help with student revision conferences. In order to meet the needs of thirty students, whether in elementary or middle school, it is necessary to have at least three adults for these conferences. Whenever possible, I also invite administrators to work with my students in revision or proofreading conferences as I've found this is an opportunity for each to view the other in a different educational setting where writing is the focus. The more adults I have that are interested in my students' writing the more help and encouragement the students receive. If I'm unable to find volunteers through the School Resource Volunteer Program I discuss the need with the parents of my students at our "Back to School" night in the fall. Once I have volunteers we talk over the writing process in general, the importance of each student's self image, and the kinds of questions and statements that best aid students in revising their writing.

Before the student revision conferences, I discuss with the volunteers the nature of the assignment with which they are going to be working—editorials, poems, short stories, etc.—and we discuss student objectives for this particular assignment. I believe that asking questions is the most encouraging way to assist students in revising their writing. Before the first revision conference, my aides and I discuss what kinds of questions will help students expand and clarify their writing with respect to audience and purpose. Next, we formulate questions for the second revision conference. These questions are intended to help students improve the sentence structure and focus on specifics of the writing.

We have revision conferences for every major writing assignment. Once the rough drafts are completed and the students have read their drafts, we are ready to begin. In elementary classes, time for conferences is flexible, so I have the students make all the notations on their rough drafts for possible revisions. They enjoy being the ones to use the red pen, and it adds to their sense of control over their writing. Unless the assignment is unusually long, these conferences last about three minutes. The student reads the draft aloud to me or an aide. An important function of revision is served when students hear their own voices

reading their drafts. After the student has read the rough draft, I ask two or three questions that will help expand or clarify the writing and allow the student to play the role of expert. During the second revision conference, I listen to the revised draft, acknowledge improvements, and ask questions regarding sentence structure and specific aspects of the writing.

At the middle school, I have the students read the drafts aloud to an adult aide or me, but the notes regarding the revisions are written by the person listening to the draft. The time constraint makes it impossible for the student to read the draft, stop and write the comments, and be finished in less than five minutes.

While students are waiting for revision conferences, I have them work on a variety of activities that focus their attention on specific aspects of their writing. *Stack the Deck* publishes a form that requires students to write the first four words in each sentence, the verbs in the sentence, the number of words in the sentence, and any adjectives or other item selected by the teacher. This assignment helps students to see if they have variety in sentence openings, if they are using active verbs, if they are using a variety of verbs, if they have run-on sentences, if they have variety in sentence length, and if they use varied adjectives. I instruct students to fill in the form by transferring the necessary words from their writing to the appropriate boxes. The activity itself helps students identify specific strengths and weaknesses of their writing along with reviewing parts of speech. To aid students in writing more fluently, a chart of transition words is posted in the classroom and attention is directed to it during the revision process. Students are more interested in working on the mechanics of writing when the assignment applies to their own work as opposed to copying exercises from a grammar book. For this reason I teach the mechanics of writing in conjunction with revising. An example of this type of assignment would be the circling of all capital letters in the students' second revisions.

Self-esteem is strengthened in several ways during the revision process. Initially, students benefit from reading their rough draft to the teacher or aide. During the reading, students will often change wordings because they hear imperfections. Being able to see and hear necessary changes before the teacher offers suggestions gives the students a feeling of being the first editor and critic of the piece. Furthermore, when students have the full attention of the teacher as listener, they benefit from the individual attention focused on something as personal as their writing. In additional revision conferences, students receive not only help but also acknowledgement of the improvements in their writing.

The experiences of one child with one writing is illustrated in the appendix. At the beginning Pam was reticent regarding any revisions of

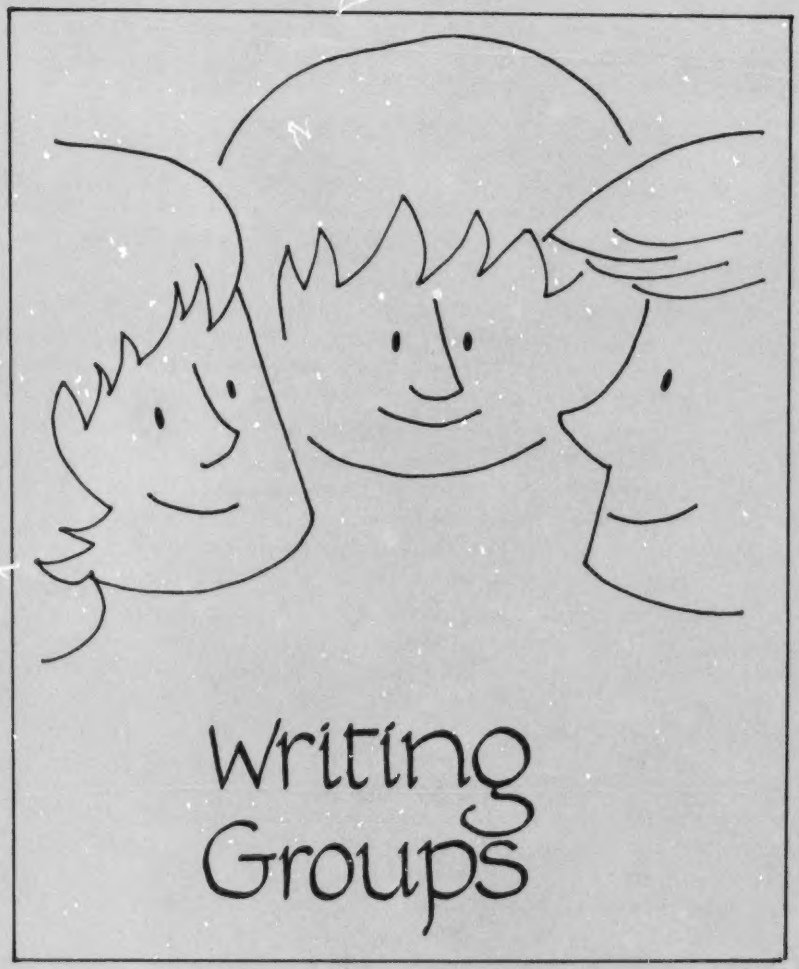
her writing. During the first revision conference she read the rough draft of her story out loud to me. After the reading I asked Pam three questions: " *Who* is the main character in this story?" "Is there a way you can make it more clear in regards to *who* is speaking?" and "I'm not sure I understand the *conflict* in your story." Pam wrote some notes on her rough draft. Pam and I then discussed the importance of characters in a short story, and she decided to have the two chipmunks play a more

CLASSROOM CHART

Transition Words

1. above
2. accordingly
3. across from
4. adjacent to
5. again
6. also
7. although
8. another
9. as a result
10. at last
11. at the same time
12. before me
13. below me
14. beside me
15. besides
16. beyond
17. consequently
18. equally important
19. finally
20. first
21. for example
22. for instance
23. further
24. furthermore
25. hence
26. if this be true
27. after
28. after that
29. afterward
30. as soon as
31. at first
32. before long
33. even if
34. even so
35. for this reason
36. however
37. in addition
38. in spite of
39. instead
40. in the first place
41. in the meantime
42. later
43. likewise
44. meanwhile
45. moreover
46. nevertheless
47. next
48. now
49. once...now
50. on the contrary
51. on the other hand
52. or
53. other
54. otherwise
55. similarly
56. soon
57. that is
58. then
59. therefore
60. to begin with
61. thus
62. when
63. yet

prominent role in the story, especially in the development of the setting. During the second revision conference, after Pam had read her revised piece, I explained that in several parts of the story I was still not sure *who* was speaking. Again, Pam made notations right on the draft. It was apparent by watching and listening to Pam read her revised draft to her writing group that she was pleased with the changes she had made in her story. Her revisions made it clear who was speaking and emphasized the conflict of the plot. The final draft of Pam's story was typed by a parent volunteer and sent to her fifth grade pen pal. The writing of the short story was done in conjunction with a unit of study on the short story in our reading class. (Pam's complete sequence of drafts is included on pp. 111-125.)



Participation in a "teacherless writing group" allows the student to present his or her work before it is completed for publication in order to note the reaction of an audience. Each student is both writer and critic. After several meetings, writing groups develop strong interactive relationships that positively affect each member in the writing process and in other activities. Writing groups provide the writer with response, showing how others are affected by his or her writing. I use the "teacherless

writing group" described by Peter Elbow in *Writing Without Teachers* to get my fifth and eighth grade students to respond to each other's writing. I find it useful for students to observe a "teacherless writing group" with experienced participants before the students are in a group. Before the presentation, I explain the nature of the "teacherless writing group" and present the following criteria:

(1) The writer of the piece does not apologize, defend, or explain the content or purpose of the writing. (It is not appropriate to say, "Gee, I had so much to do last night that I just wrote this at the last minute and it really isn't very good.") The writer can say if the piece is an excerpt from a larger piece of writing.

(2) After a responder has commented, it is not acceptable for the writer to respond orally except to say thank you. This is probably one of the biggest temptations for students, to want to explain something about their writing. I tell them, "If you have to explain something about your writing orally, then it isn't clear in the writing."

(3) The role of the responder is to respond to the writer and not to other responders. Here again there is a temptation for students to want to agree or disagree with the comments of other responders.

The format and language of the formal writing group are highly structured, so I supply pupils with a good model. The four participants who demonstrate the "teacherless writing group," community volunteers familiar with this model, all bring short pieces of writing to read. Four chairs facing each other are in the center of the room for the demonstration. The process begins with one piece of writing being read by the author. After the first reading, the writer pauses for one minute while the three responders note on paper a word or feeling that impressed them during the reading. Then the writer reads the piece through again; this time the responders take notes of words, combinations of words, or impressions in detail. After the second reading, each responder in turn tells the writer what he or she liked and what he or she didn't understand. After each response is given, the writer thanks the responder. When the writer has received comments from all the responders, the next writer reads his or her piece of writing. This form of a writing group is very positive and not judgmental. The writer finds out what impressed his or her audience and what was not clear in the writing. Once students have heard the language used for responding, they can use that same language in their own writing groups. Two important phrases are: "I like your use of ..." and "I didn't understand what you meant by ...."

I have students participate in writing groups as soon as everyone has a fairly polished piece of writing. The formation of the writing groups is homogeneous or heterogeneous depending on the grade level. At the elementary level, I form groups with students of similar reading and writing abilities. In a self-contained elementary classroom there is a wide range of abilities; therefore, it is less threatening for the members and more interesting if skills are similar. It is important for all groups to have both boys and girls in order to insure the group staying on task. It also gives student writers a broader perspective. When I am selecting the members of the groups, I take into consideration the personalities and social skills of the students. Each group has a leader. It is the job of the leader to decide who will read first and to make sure the correct procedures are followed. I choose the boy or girl who will most benefit from the experience. (The leaders usually turn out to be students who are the least assertive in the classroom.)

At the middle school level, I use a different process for determining the composition of the groups. Since my students are already grouped in triads, which are composed of members with varying abilities, all I do is increase each triad by one member for the writing groups. Since heterogeneous grouping is successful in eighth grade, I can fill out the triads based on the best combinations of personalities. In either fifth or eighth grade the groups need to be limited to four to six members.

We have our first writing group sessions during the second month of school. The initial meeting of the groups is more positive if the pieces of writing are drafts written as a result of a common prewriting experience. Students bring their pieces of writing and scratch paper to their writing groups. Each student has the responsibility of writing the responses or comments to his or her piece of writing right on the draft. The responses each makes to the writing of other group members is written on scratch paper, read aloud at the appropriate times, and the pieces of paper are handed to me at the close of the session. I file the scratch papers in special folders I keep for each writing. This process serves two purposes. First, it reinforces the seriousness of the activity, and secondly, it provides a way for me to monitor the kinds of responses that are being given to the writers. During the first writing group session, I move from group to group, so that by the end of the hour I have spent at least ten minutes sitting with each group. I try to arrange for another teacher or volunteer aide to help me make these observations. This initial session of the writing groups is the time to reinforce proper procedures and appropriate behavior. Since all the groups do not finish at the same time, I have students take books to read when they are through or paper to begin the final revision of the draft. An additional activity during this time is for writers to help each other within their groups. This is strictly voluntary and should be initiated by the students

Reaction to Writing Groups

Tracy hesitated to volunteer orally in class but wrote fluently and was an enthusiastic member of her writing group. She explained her reaction to group work in a focused free writing:

Tracy Clemens

The writing groups were real easy no one laghed at your story or criticsid you. The writers in the group made lots of nice storys about the symphony A lot of people told about what it felt like to be going up all those ramps and stairs it gave me a lot of good ideas for my revision, to make it more interesting.

—Fifth Grade

Jennifer would seldom write more than a few lines in free writing, but when her writing was something she was going to share she produced quite lengthy drafts.

I like being in a wrighting group. It is very fun. I like reading aloud to people. I like having people coment on my wrighting I like comenting on other peoples writing

Jennifer K. —Fifth Grade

Judy had a positive attitude about writing. She was one of the first students to elicit help with her writing from other members of her writing group.

Teacherless Writing Groups

Teacherless Writing Groups help us becausing we learn what we need to nail in our poems. For instance say I left out my sence impressions my group would tell me that. They also help us with stories. In our writing groups we read our piece of writing than we pause for a minute then I read it again and

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the other people read write down comments about my writing then the other people read their stories Stuart, David and Chuck our in my writing group. —Eighth Grade

Heather enjoyed writing and made use of the responses from her writing group in her revisions.

Writing groups

Writing groups are pretty neat because they help you figure out something. Writing groups are good because all of the people in the group have different ideas so that it will help your poem etc. Usually ~~they're~~ they're not rude, they compliment you and tell you in a courteous manner the problems in your poem. They don't laugh at your poem but compliment you. The writing group is there for helping your poem. ~~So~~ So You would probably have a better poem coming out of the writing group then trying to just get ideas from yourself because since there is alot more people in the group there is alot more ideas. I think writing groups also help you to communicate with other people better though your discussions. Well I'll tell you one thing Im sure glad I have my writing group because it sure would be alot harder just correcting your poem by yourself with just a few ideas!

—Eighth Grade

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Denny was not afraid of revising. During the course of the year many times he would take a single idea from his rough draft or start over completely during the revision process.

Teacherless Writing Groups

I think that teacherless writing groups are very good because you get a point of view from everyone about the good points and the points that they didn't understand. After the writing group is over then you have many ideas that you can use for your poem instead of just one you don't like. It is then very easy to [redacted] rewrite it for a revision. You can put your notes right on the paper so you know exactly what to write

—Eighth Grade

Self-esteem is enhanced in writing groups because the writer has the opportunity to hear several times what aspects of his or her writing impressed other students. This praise is most reinforcing. Because students experience numerous roles (listener, responder, reader, and writer) they have opportunities for several kinds of success. Writing groups foster success because everyone can read his or her own writing, and during this activity the responders are listening and not looking at penmanship or spelling. Furthermore, because the students participated in the prewriting, drafting, and revising stages of writing, each has something to read of which he or she can be proud. Finally, being in a writing group focuses attention on individual writing and provides positive response for all members.

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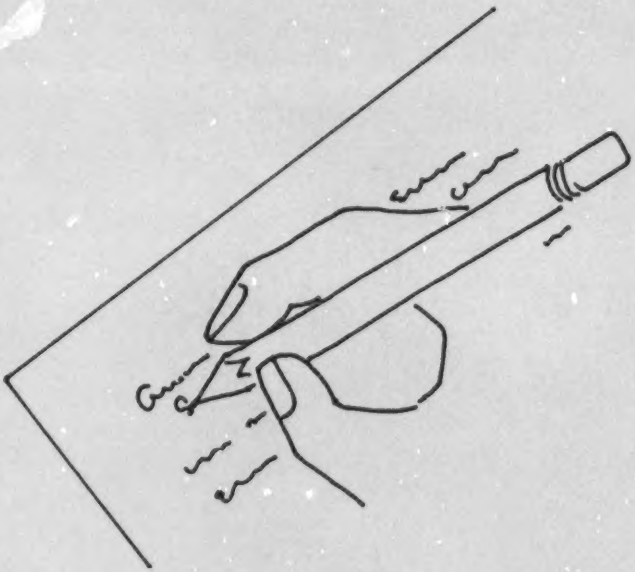


Proofreading

The stage of proofreading provides a final opportunity for the students to discuss their papers with the teacher before the publication of the writing.

Proofreading is the correction of mechanical errors in the revision preceding the final draft. I schedule proofreading conferences for all students before they write their final drafts. If possible I arrange to have

several aides assist with the conferences. This is an excellent opportunity for administrators desiring to know students on another level to work in the classroom. I have dictionaries and language or grammar textbooks available for each conference. A chart is posted in the classroom with the symbols used for correcting. I discuss these symbols before the first proofreading conference so that the students are familiar with their meaning.

PROOFREADING MARKS

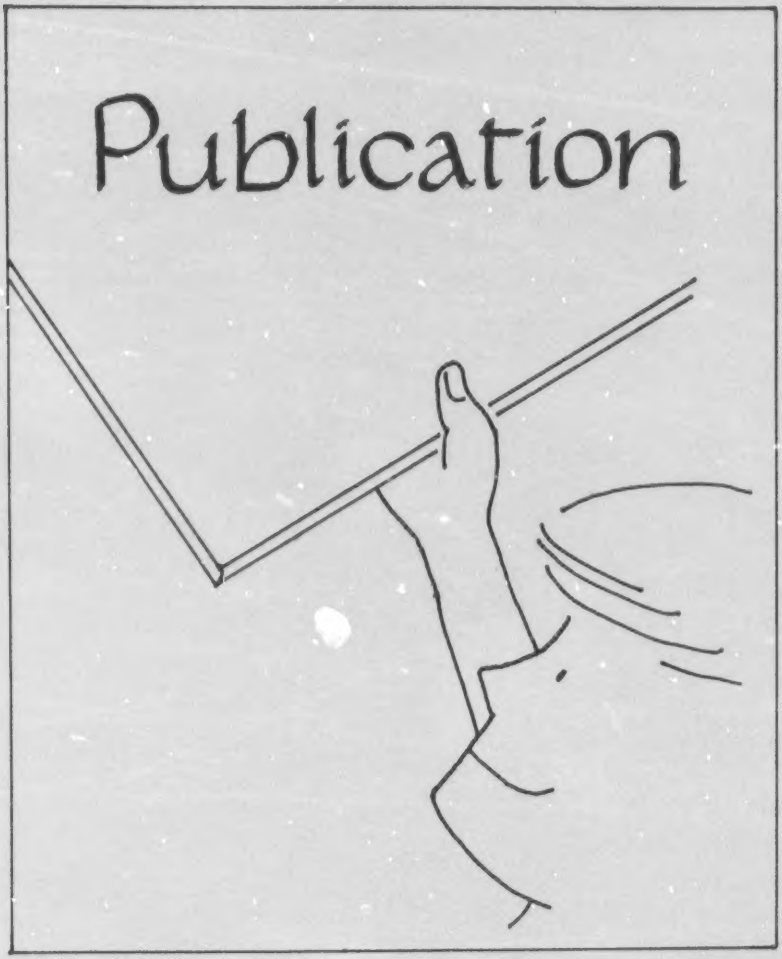
MARK	PURPOSE	EXAMPLE
^	something left out	What is your name? ^
/	wrong letter or punctuation mark	Halloween is in /October
⬭	misspelled word	Did you ⬭ this?
¶	new paragraph	...after dinner. ¶ The next morning...
≀	margin	My dog's name is Sam. He has black spots and a wet nose.

We prepare for the proofreading conferences by discussing the fact that errors distract the reader from the message the writer is trying to project. At the fifth grade level students read their own drafts before the conference to see if they can catch any errors. At the eighth grade level all members of a triad read the drafts in their triad prior to the proofreading conference. We view this procedure as six eyes being better than two for locating mechanical errors. Once students have proofread their own work, they are ready for a proofreading conference. The student uses the red pen to make proofreading marks or to note pages in the language or grammar book they will need as a resource for corrections. We use this conference as a learning experience. When students make their own corrections in dialogue with the teacher, they feel more positive about correcting the mechanics than if they received a paper already marked in

red. The proofreading conference is a final chance for changes in content, wording, or form before the publication stage.

Feelings of self-confidence build when students recognize that the "cleaning up" stage will enable them to write a more polished final draft.

Publication



The final phase in the writing process is publication, sharing one's writing with another. The forms of publication can be as simple as handing the writing to the teacher, or as elaborate as preparing the writing for publication in book form. I have seen the greatest rewards occur for the writer when he or she identifies the audience in the prewriting stage and ultimately personally presents the publication to that audience.

I discuss the various forms of publication with my students and provide them with a variety of ways to publish during the year. The initial discussion of major writing assignments includes identification of audience and purpose and form of publication. Writing sent to a secret pal or displayed in the school as a paper or booklet gives the writer a feeling of accomplishment. I use the following avenues of publication at the fifth and eighth grade levels.

BOOKS AS PUBLICATION:

We write and publish Halloween books for first graders. I use the reading of Halloween poetry and first grade primers as the prewriting experience. The poetry allows pupils to gain a rich vocabulary while the first grade materials acquaint the pupils with appropriate sentence length.

Two revision conferences follow the writing of the rough draft, and then students share their work in writing groups. After the proofreading conferences, students do mock-ups of their books using newsprint. Doing mock-ups gives pupils a chance to determine the layout for their books. Once mock-ups are finished, we proofread again for mechanical errors before beginning final copy. During the illustrating and assembling of the books, students help each other in setting up layouts. The willing artists help during this activity by suggesting and making designs. Once the books are written and illustrated, students design the title pages and covers. The students dedicate their books to specific first graders, choosing names from class lists. On Halloween we visit the first grade classrooms. Each first grader receives a book dedicated to him or her. The fifth or eighth graders make the presentations by reading the first grader's name, and then taking the student aside to read the book aloud to him or her. As soon as possible after the presentations, we discuss the experience. Students enjoy meeting and reading to the first graders and are anxious to share details of how the young students reacted to their books. One eighth grade girl told how her first grader hugged her when she finished reading the story and wanted the story to be read again and again. First grade teachers used this activity as a stimulus for writing thank you letters to the authors. An important reward of this experience is the one-to-one contact between the students as "authors" and their "readers." (Samples from the children's Halloween books are included on pp. 126-135.)

There are different rewards for a single publication that results from the efforts of the whole class. A vivid experience developed for my students as a result of the dedication of our new school building. I had the fifth grade news stories of our elementary school's dedication typed and laminated on separate pages. (A description of the process is found on page 100.) The students assembled and presented the commemorative

volume to the principal as a surprise. His response, a letter of appreciation, was significant to each member of the group because each had contributed to the project. The working together to produce the book, in which they all took pride, had a recognizable effect on the dynamics of the group. The sense of respect that the group held for the individual members was felt in later group experiences. (Sample pages from our dedication book are found on pp. 136-139.)

My fifth grade students also benefit from another cross-grade project, books written by high school expository writing classes. In the fall I contact the English department at our high school to see if any teachers are interested in having their expository writing classes work on rewriting social studies, science, and health materials for elementary students. I provide readability scales and word lists for the high school writers. The purpose of rewriting materials in these nonfiction areas is two-fold. First, there is a need for high interest, low readability materials, and secondly, students with special learning needs may require non-fiction materials using rebus or other writing techniques to maintain their interest. When the books are completed the high school students receive certificates of award notifying them that their book has been published and cataloged and is available for check out in our three elementary libraries. The readers benefit from materials written specifically to interest them, and the writers' sense of self-esteem is increased by the feeling of contributing meaningfully. (Two examples of books by the high school students are found on pp. 140-149.)

LETTERS AS PUBLICATION

Eighth grade students are willing to practice writing by writing letters anonymously to unknown fifth graders. I obtain fifth grade class lists from willing teachers in our district. The names are disguised in anagrams. Not until the end of the year, when the fifth grade students are introduced to the middle school by their pen pal eighth graders, are the true names revealed. Each student involved writes two letters and receives two answers. There are motivational rewards in this interaction. I suggest various topics for the writing and help the writer refine the focus of the letter. In some cases, students choose to include short stories or poems. The examples of the eighth grade short stories and the fifth grade responses (included on pp. 150-156 below) verify the value of the interchange between the students of different ages.

After enthusiastic exchange of letters had been promoted by the Halloween books written by eighth graders for first graders, the first grade teacher asked if the eighth grade class would consider writing answers to Santa Claus letters. The response from my eighth grade class was overwhelming! Not only did my class want to write letters from

Santa Claus to the first graders, most of my students wanted to answer the particular first grader for whom they had written the Halloween book. During the prewriting stage we read all the Dear Santa letters and brainstormed for seasonal words that would be good to include in the return letters. We discussed the fact that it would not be fair to promise any child a particular toy, no matter how tempting it might be, because they might be disappointed. We also discussed the fact that most first graders

Santa Claus Letter—Student Examples

North Pole
Santa's Workshop

Dear Joshua,

I am very happy that you have been helping your mom.

I see you want a Criss Cross Crash race track for Christmas. Since you have been a extra good boy this year, I shall try to deliver your race track personly. I can't guarantee, you will get it, because you see elves can't make race tracks so I have to import them from far away places. IF you don't get the Criss Cross Crash race track, you'll probably get something just as good. If you keep up the good work, I mite just drop off an additional gift. Sorry, but I have to get busy helping my elves pack the sliegh.

Sincerely,
Santa Claus

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Santa's Workshop
North Pole
December 10, 1980

Dear Katie,

I hope you have a very merry Christmas It is very cold and it is snowing up here at the North Pole. The dwarfs and I are very busy making all those toys and wrapping them Rudolph and all the other reindeer have been really excited for Christmas They all fly with the magic seeds I give them I will try to get some snow to your area but alot of areas are demanding it for the holiday Season.

I will try to get a nutcracker to you but I don't know for sure if it will make it all the way to Bainbridge Island, things do fall out of my big bag you know

Tell Mikey and the rest of your family Merry Christmas and I will try hard to get these things to you Remember to be good...

Love,
Santa Claus

believe in Santa Claus. The letters were written on stationery without lines, decorated, and addressed to the first graders. Once the letters were delivered to the school, the first grade teacher put them in the freezer so they would be cold when they were opened by the first graders. The first grade teacher received many calls from parents saying how much their youngsters had appreciated a personal letter from Santa.

In the eighth grade I teach the business letter form by having students write letters of application for fictitious summer jobs. Several categories of jobs are available, and I assign a specific job for members of each writing group. Each member writes an individual letter. The

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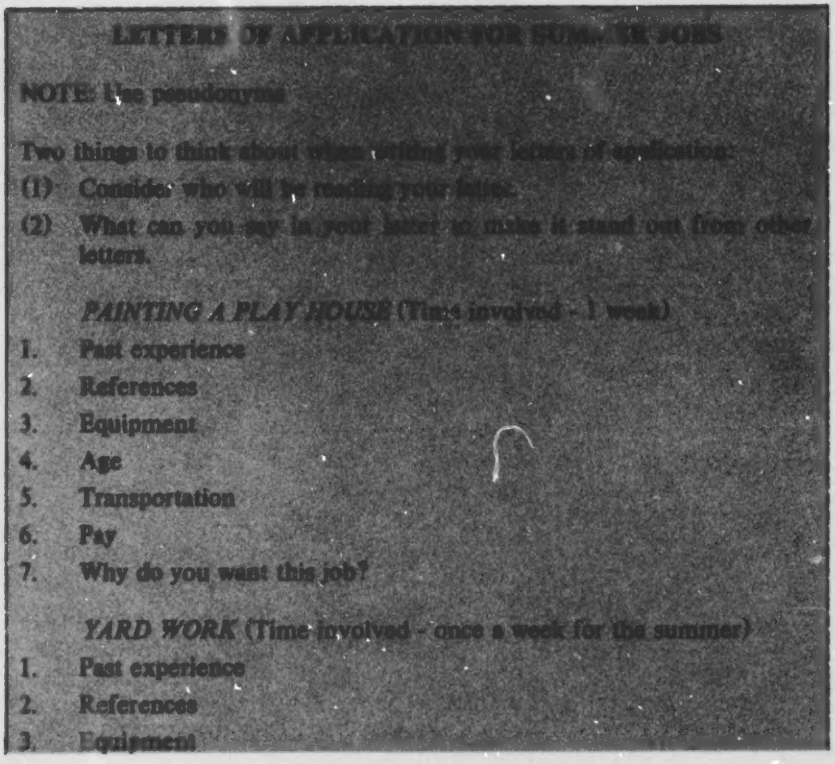
prewriting activity for this assignment includes a discussion of what employers look for in letters of application and hints on how to market work skills in letters. The audience and purpose of the assignment are established. The sequence from prewriting to publication is followed. When the letters of application are complete, I sort them into job categories. Letters for one type of job are given to each writing group whose job it is to select a winner. The letters are read orally and silently in order to check for form and mechanics. Since pseudonyms are used by the writers, the chance of a winner being picked on the basis of personality or popularity is very slim. Also, letters in one eighth grade class may be read by a different class in order to further assure anonymity. After the writing groups have selected winners in all the categories, we have an awards ceremony in each class and contracts are awarded to the recipient of each job. The winning letters and contracts with the real names of the writers are displayed in the school hall as a form of publication. This activity is an adaption of an assignment used by fellow teacher Mary Kollar. Mary has her high school seniors apply for college scholarships.



LETTERS OF APPLICATION FOR SUMMER JOBS

NOTE: Use pseudonyms

Two things to think about when writing your letters of application:

(1) Consider who will be reading your letter.

(2) What can you say in your letter to make it stand out from other letters.

PAINTING A PLAY HOUSE (Time involved - 1 week)

1. Past experience
2. References
3. Equipment
4. Age
5. Transportation
6. Pay
7. Why do you want this job?

YARD WORK (Time involved - once a week for the summer)

1. Past experience
2. References
3. Equipment

4. Age
5. Transportation
6. Pay
7. Why do you want this job?

BABY SITTING (Time involved - 3 hours daily)

1. Special talents with children
2. Pay
3. Number of children you can care for at one time
4. How you would handle an emergency such as a fire or injury
5. Age
6. Past experience
7. Transportation

CAR WASHING

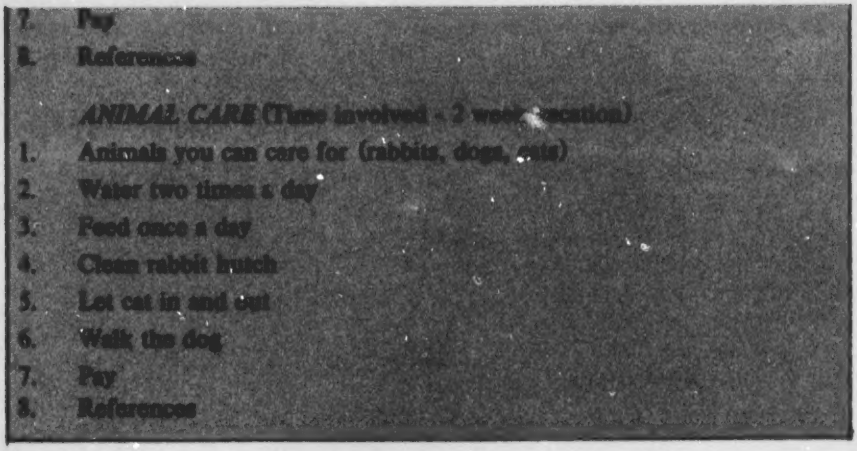
1. Equipment
2. Pay
3. Techniques you use to do a superior job
4. Special services you have to offer, such as waxing or vacuuming
5. References
6. Why do you want this job?

BIRTHDAY PARTY SERVICE

1. Past experience
2. Pay
3. References
4. Age
5. Transportation
6. Examples of exciting themes or ideas for birthday parties

HOUSE SERVICE (Time involved - 4 weeks)

1. Plant care
2. Taking in the mail
3. Sweep the walk
4. Handling the house keys
5. Feeding the pets
6. Chemicals in the hot tub


7. Pay
8. References
ANIMAL CARE (Time involved - 2 weeks vacation)
1. Animals you can care for (rabbits, dogs, cats)
2. Water two times a day
3. Feed once a day
4. Clean rabbit hutch
5. Let cat in and out
6. Walk the dog
7. Pay
8. References

This assignment is fun and generates practice in reading, writing, group dynamics, and decision making. There are inherent opportunities for all participants to feel good about themselves whether or not they receive the imaginary contracts.

Letter of Application—Student Examples

Mr. Wallace Stjern
Super Employment Agency
100 Winslow Pl. N. E.
Bainbridge Is., Wa. 98110

Dear Mr. Stjern:

I am applying for your birthday party service. I want this job for two main reasons. One, I need the money, and two, I love kids.

I have had some experience with birthday parties. I've helped my mom with my little brother's birthday parties by doing face painting, puppet shows, and organizing games. I've had alot of experience with children and know what they like. I've aided in a second grade class, babysat in my church nursery, and I have a younger brother.

I have some ideas for party themes: the ever-popular clown theme (face painting, puppet shows), the haunted house (a Halloween type setting & activities), outer space (little green men; making space weapons), fun & games (backyard olympics), and many others.

I would be willing to work for $4.50 an hour, or $10.00 -$15.00 per party. It's up to you what I work for out of the two.

I have references, and I feel that I'm very well qualified. My references are:

1. Miss Lenda Denny @ Ordway Elem. (842-4752)
2. Mrs. Russell @ 7652 Baker Hill Dr. (842-4326)
3. The Neighborhood Church (842-7426

Very truly yours,

Dina Thompson

Dina Thompson

—Eighth Grade

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Cambridge Ds, WA 98110
Jan 30, 1981

Mr. Wallace Stjern
Super Employment Agency
100 Window Pl. NE.
Cambridge Ds., WA 98110

Dear Mr. Stjern:

I would like a job concerning animals. I have lots of experience. I take care of the neighbors animals whenever they go to their ranch. I will be available to water the animals twice a day and feed them once a day. I will clean the rabbit hutch, let the cat in and walk the dog. I will also brush the dog and the cat. I will take a job like this for $2.50 a day although I am willing to negotiate the wage depending on how many animals there are to take care of. If you need a reference call Mrs Olsen at 842-1010. I took care of her dog, cats, rabbits and chickens. Thankyou for your time.

Sincerely yours,
Marilyn Jones

—Eighth Grade

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~ Contract ~

Due to your superb letter of application you are hired to

provide Animal Care

FROM NOVEL TO SCREEN

Eighth grade students in my school study the elements of the novel. I provide copies of six to eight titles suitable for adolescent readers of varying abilities. The novels are selected for both challenge and entertainment. When the student selects a title, he or she is automatically part of a study group with others who read the same novel.

After reading the books, students meet to discuss writing a script based on the novel. This discussion is a prewriting activity. Each group collectively produces one rough draft. The teacher meets with the group for revisions and proofreading. Together they prepare the final script.

Students illustrate the script with drawings and photographs. Thirty-five millimeter slides are taken of the illustrations. The script is taped by student performers. The ultimate publication of the writing is a slide/tape show. This experience brings together the elements of both communication skills and creativity. There are rich returns of satisfaction for students in the roles of writers, artists, and producers.

FROM NOVEL TO SCREEN

PURPOSE: To motivate students in the area of novel reading

TIME: Two-three months

GOALS: To select an adolescent novel for common reading with five to six other students

To write a group script based on the theme of the novel

To participate in the illustration of the script

To participate in the creation of a slide/tape presentation

To host a book festival where class slide/tape presentations are viewed by parents and administration

Active Concepts and Skills

- Reading
- Writing
- Photography
- Organizing
- Decision Making
- Art
- Socializing
- Reporting

Strategies for Teacher

FIRST WEEK:

Gather multiple copies of six to eight adolescent novels of varying reading levels.

Help students select novels that can both challenge and entertain them.

Meet with novel groups to set deadlines for the various phases of this project.

FOURTH WEEK:

Assist the novel groups in organizing their collective script writing.

Discuss with each novel group the essence or structure of their book.

Help groups with the rough drafts of their scripts. The scripts should contain some plot summary, a personal response, and insights.

FIFTH WEEK:

First revision conferences with all novel groups.

SIXTH WEEK:

Second revision conferences with all novel groups.

SEVENTH WEEK:

Proofreading conferences with all novel groups.

EIGHTH WEEK:

Provide a wide variety of materials for the presentation of the scripts.

NINTH WEEK:

Arrange for students to practice with their presentations.

Help students develop skills.

TENTH WEEK:

Help students type scripts, arrange dates for production, and rehearse presentations.

Help organize student committees to write invitations to parents and administrators and to arrange for refreshments (cookies and punch).

ELEVENTH WEEK:

Hold Book Festival with novel groups giving their presentations for parents and administrators.

Assist refreshment and clean-up committees.

To Complete This Project

STUDENT TASKS:

- Select a novel for common reading with five to six other students.
- Discuss the novel with group members. Notes for discussion include plot summary, personal response, and insights.
- Work with novel group to write a collective script.
- Meet as a group with the teacher for conferences with the rough draft, first revision, second revision, and proofreading.

- Help with the taping of the script.
- Assist with the illustration of the script, photographing, and developing.
- Practice the presentation with the slides and tape.
- Volunteer for the committee on invitation writing, refreshments, or clean-up.

TEACHER TASKS:

- These are listed in *Strategies for Teacher*. However, there are several tasks that could be the responsibility of volunteer aides, parents, or paraprofessionals.

DELEGATED TASKS:

- Assisting with discussion groups.
- Helping with drafting, revision, and proofreading conferences.
- Gathering various materials for the illustrations of the scripts.
- Assisting with the taping of the scripts and the photographing of the illustrations.
- Helping to organize the committees.
- Attending the Book Festival and assisting the different novel groups with their presentations.

BOOK REPORTS AS PUBLICATION

At fifth and eighth grade I use the writing of book reports as a form of publication. In fifth grade I suggest seven categories of books for reading and reporting. The report for each book includes a short written form to be filled out by the student and the completion of a creative activity. The activities were designed for students by Karen Beierle, a former classroom teacher and school volunteer, who has a special talent for creating assignments that are both educational and enjoyable. The reports are displayed in the room as a form of publication. (Activity Cards for book report projects are included on pp. 157-162.)

Eighth graders write reports, have oral book report conferences with me based on the reports, and file the reports in categorized files to be read by other students as book previews. Motivation for reading and reporting is generated by an *Auction* project in which students earn credit for each book read in the form of "money," which is "banked" and later used to bid on items donated by famous people.

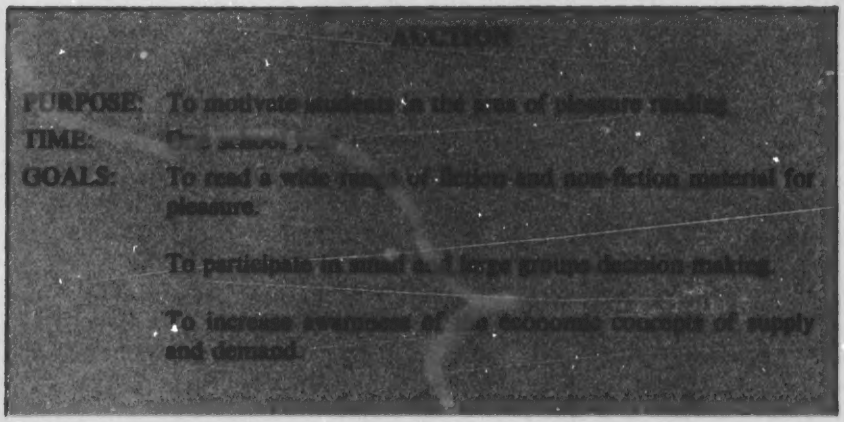
On the first day of school my students met in groups to decide what famous people they would like to contact by letter to request a donation. The groups included students interested in contacting famous people in

sports, music, politics, television, and other fields. Letters were sent to three hundred people, a hundred names for each of my three eighth grade classes. During the year we received a hundred and fifty responses from different groups and individuals. As the items came in I showed them to the students and then stored them for the auction.

By May each class had a date for a pot-luck dinner to be held at my home in conjunction with each auction. I contacted three auctioneers and, with the help of many parents and all the students, each class hosted an evening during which over a hundred fifty items were auctioned. A few of our "treasures" are listed below to illustrate the donations we received:

Signed photographs from Erma Bombeck, Dustin Hoffman, Loni Anderson, John Travolta, Erik Estrada, Johnny Carson, Cheryl Tiegs, Al Hirt, Roger Stauback, Robert Wagner, Bo Derek, The Dallas Cheerleaders, Cheryl Ladd and many others; a set of two colored 8x10 pictures of Mickey Mouse and Pluto, Red Adair hat, Gilda Radner paper doll book, book from *Mad* (paper back), book *Not All Your Laughter Not All Your Tears* by Steve Allen (hard back), *Real People* button, scarf from Betty Ford, letter from Senator Slade Gorton, Cousteau Society membership, Bob Hope key chain, visor hat from Avon Tennis autographed by Tracy Austin, signed script from *Barney Miller,* book from Laurence Welk, small picture of former President Nixon and Mrs. Nixon, letter from Egypt with card from Sadat.

The money the students used was designed by them, and the amount each student had to spend at the auction was based on the number of book reports completed during the year. Back in class, after each auction, students wrote letters of thanks and appreciation to the famous people who had donated items, to the parents who had helped, and to the auctioneers. From all points of view the project was a success!


AUCTION

PURPOSE: To motivate students in the area of pleasure reading

TIME: [illegible]

GOALS: To read a wide range of fiction and non-fiction material for pleasure.

To participate in small & large group decision making.

To increase awareness of [illegible] economic concepts of supply and demand.

To understand and participate in an auction.

To demonstrate knowledge of letter writing skills through the writing of letters of thank you to all donors after the auction.

To participate in the organization of a potluck dinner.

To understand the appropriate manners used at a social function.

To improve book reporting skills, written and oral.

Active Concepts and Skills

- Reading
- Economics
- Organizing
- Reporting
- Decision Making
- Writing
- Socializing

Strategies for Teacher

FIRST WEEK:

Begin the "Auction" reading program by eliciting names of famous people from the class. Items donated by these individuals will be bid on by the students at an auction to be held at the end of the year.

Visit a bank and explain the reading program and request cancelled bank books to be used to record student reading progress.

Issue bank books to students. Credit will be recorded upon the successful completion of book report forms and individual conferences with the teacher.

Explain the two book reporting forms being used for this program. The book report forms are a writing assignment whose purpose is to inform other students about books. The audience is eighth grade reading students.

FIRST WEEK & CONTINUE THROUGHOUT THE YEAR:

The teacher holds individual student conferences during which the student reads and discusses the form with the teacher. The student brings the book that is being reported in order to read orally to the teacher any passages that support responses on the form. Teacher credits reading bank book.

THIRD WEEK:

Write and mail the letters to the famous people asking for a donation. The letter should include the purpose of the reading program.

DURING THE YEAR:

Categorize and record incoming donations of items to be auctioned.

Contact auctioneers and make the necessary arrangements.

Organize classroom committees to plan the auction potlucks.

Hold a pre-auction in the classroom to insure student familiarity with the auction techniques.

Host the "Auction" potluck at school or some other location.

Organize students to insure the writing of thank you letters to all donors after the auction.

To Complete This Project

STUDENT TASKS:

* Read a wide variety of fiction and non-fiction material.
* Report on your readings through the completion of appropriate book report forms and oral conferences. The audience to whom you are writing the book reports is your eighth grade class.
* Participate in small discussion groups at the beginning of this project and small and large discussion groups at the end of the project.
* Bring three stamped envelopes to be used for the mailing of the letters to the famous people.
* Contribute names of famous people you are interested in having receive a letter.
* Help plan the "Auction" potluck dinner.
* Be prepared to bid at the auction and partake of the meal.
* Write at least one thank you letter to an auction donor.

TEACHER TASKS:

* These are listed in *Strategies for Teacher.* However, there are several tasks that could be the responsibility of volunteer aides, parents, or paraprofessionals.

DELEGATED TASKS:

* Typing of the letters to be mailed to the famous people.

* Locating the addresses of the famous people.
* Addressing the envelopes.
* Holding book reporting conferences with the students and recording their credit in the students' reading bank account books.
* Categorizing and recording incoming donations of items to be auctioned.
* Assisting with the pre-auction.
* Assisting with the writing of the thank you letters.

Sample Auction Letter

Eighth Graders Read To Earn Credit To Be Used At Auction

As a middle school reading teacher, I feel it is important to have an incentive reading program for my students. It is my goal to encourage leisure reading while building good reading skills. This year I've planned a special "Famous People Auction," and the students have asked that you be included.

Students are receiving credit in bank books for reading books and successfully completing book reports. The credit is deposited into their "savings accounts" to be withdrawn on "Auction Day."

The auction will include items from those well-known people who choose to make a contribution. Would you be willing to reward these hard-working students? Any contributions will be gratefully received. Some suggestions are:

* Autographed picture or biography
* Letter of congratulations
* Personal memento
* White Elephant (you might consider giving an unneeded item a good home)
* Personal belonging (tie clasp, bracelet)

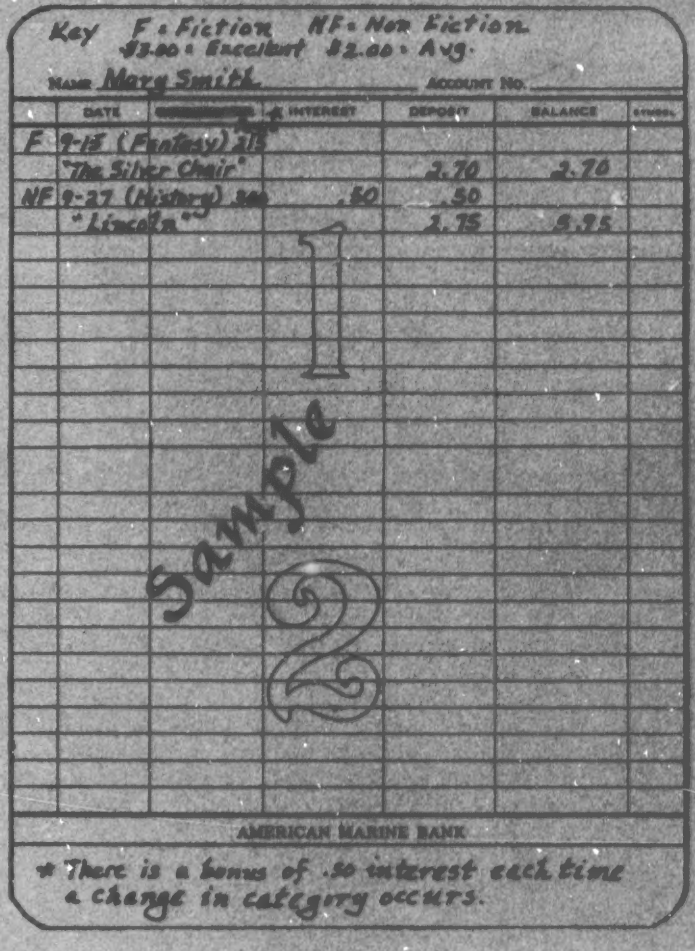
As the exciting packages arrive, reading will certainly stay alive in my class.

Thank you for considering taking part in this educational project.

Sincerely,

Mrs. Lynn Howgate

Sample Auction Bank Book



Key F = Fiction NF = Non Fiction.
$3.00 = Excellent $2.00 = Avg.

Name Mary Smith ACCOUNT No.

	DATE	[redacted]	INTEREST	DEPOSIT	BALANCE	[illegible]
F	9-15 (Fantasy) 3.00					
	"The Silver Chair"			2.70	2.70	
NF	9-27 (History) 2.00		.50	.50		
	"Lincoln"			2.75	5.95	

1

Sample

2

AMERICAN MARINE BANK

* There is a bonus of .50 interest each time a change in category occurs.

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Sample Book Report Form—Fifth Grade

SEVEN LEAGUE BOOTS BOOK REPORT

My Name: _____ Date: _____

Name of Category: (Please circle one)

Mystery History Adventure Science Biography Sports Fantasy

Title of Book: _____

_____

Author: _____

Illustrator: _____ Number of pages _____

Type of book report you did for this book: _____

_____

_____

Write a short summary of this book: _____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

****

THIS SHEET IS NEEDED FOR CREDIT!

Book Report—Student Examples—Eighth Grade

FICTION

CIRCLE YOUR CATEGORY: (ADVENTURE) MYSTERY FANTASY SPORTS-FICTION FICTION/OTHER

TITLE: Lord of the Flies

AUTHOR: William Golding

ILLUSTRATOR: none PAGES: 182

DEFINE YOUR CATEGORY: An exciting & unusual experience.

JUSTIFY YOUR CATEGORY: The boys are stranded on an island and are trying to stay alive.

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DESCRIBE THE PART OF THE BOOK THAT WAS THE MOST EXCITING TO YOU: I liked a part in the book where Ralf a boy on the island is Tokyo to get running from the rest of the advance boys

WHO WAS YOUR FAVORITE CHARACTER AND WHY? Ralf a boy about 14 who is very smart and is always thinking of new plans

WOULD YOU RECOMMEND THIS BOOK? Yes! WHY OR WHY NOT? It was very interesting because it told about how they stay alive on the is

WRITE FIVE QUESTIONS THAT YOU HAVE AS A RESULT OF READING THIS BOOK:

1. What is a megaphone?
2. How did the boys get on the island?
3. Where mama did mom go to when he was lost
4. What was the land of the Tribe?
5. What was the beast?

$ XX IS DEPOSITED TO THE ACCOUNT OF

PLEDGE: ON MY HONOR I READ THIS BOOK FOR THE FIRST TIME THIS YEAR

SIGNED [signature]

NON FICTION

CIRCLE YOUR CATEGORY: BIOGRAPHY (HISTORY) SCIENCE NON_FICTION/OTHER

TITLE: Annapurna

AUTHOR: Maurice Herzog

ILLUSTRATOR: only photos by the whole Expedition PAGES: 314

DEFINE YOUR CATEGORY: History - anything that happened in the past

JUSTIFY YOUR CATEGORY: Annapurna is about the first expedition to make it to the top of Annapurna. The climb was done in the past being history.

DESCRIBE THE PART OF THE BOOK THAT WAS THE MOST INTERESTING TO YOU: The most exciting part was when Maurice and his partner came down from Annapurna. The way Maurice worded the book I could feel the happiness of them coming from the top but also the pain from the cold.

LIST ONE NEW THING YOU LEARNED READING THIS BOOK: I learned that to go and climb a mountain is not just an easy as 1 2 3. They made shuttle to the diffrent camps and even had to hike in and find the mt.

WOULD YOU RECOMMEND THIS BOOK? yes WHY OR WHY NOT? because this book has an adventure continuing not just an accounting of what the cost and many problems of the climb

WRITE FIVE QUESTIONS THAT YOU HAVE AS A RESULT OF READING THIS BOOK:

1. How can people climb that high?
2. How could someone have the courage to climb when they know a many
3. How did they get all the sherpas to do most of the carrying?
4. Where did they get all the money to go on this expedition?
5. Why would a person risk their life just to climb a mount

$ 2.95 IS DEPOSITED TO THE ACCOUNT OF

PLEDGE: ON MY HONOR I READ THIS BOOK FOR THE FIRST TIME THIS YEAR

SIGNED John Lange

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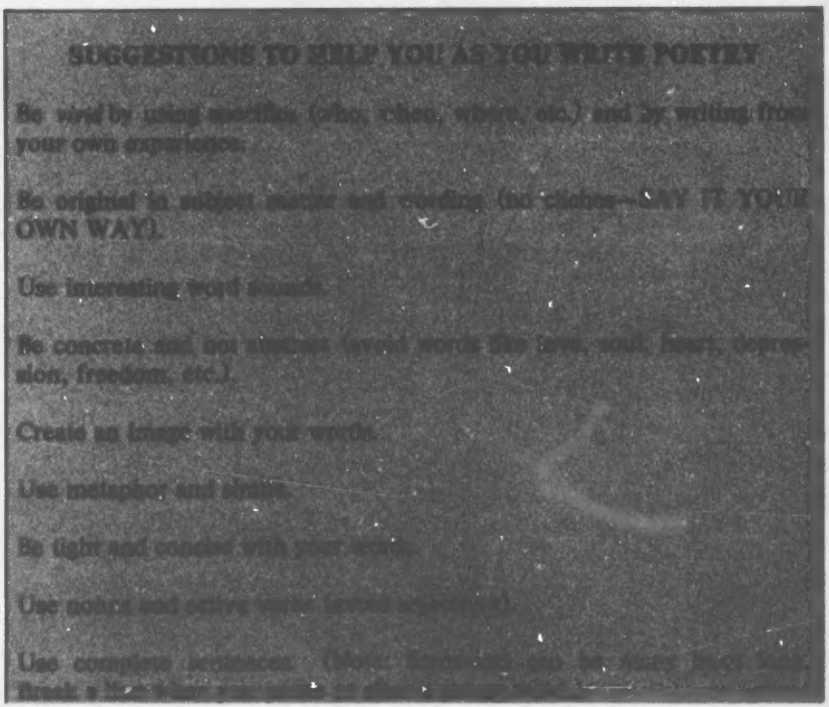
POETRY AND PUBLICATION:

Writing poetry strengthens the use of vocabulary, imagining, structure, form, and sensitivity.

I introduce my eighth grade students to five types of poems: five-sense poems, metaphor and simile poems, strong noun and verb poems, pictures as poems, and poems as letters. These poetry assignments were developed for eighth grade classroom use by Nancy Rekow, a Bainbridge Island poet, who writes and teaches poetry. The purpose of these assignments is expressive writing. The audience is readers of the school's creative writing publication, "Spring Shadows." These assignments are also published by the students in individual poetry books completed for class.

Each week for five weeks, students write, revise and share with their writing groups five types of poems. During the revision stage the poetry revision sheet of fellow teacher Jan Johnson guides students through several specific self-evaluation steps. At the end of the five weeks, students discuss their poems with the teacher in order to review assignment criteria and mechanics. The final stage is a creative publication including color, illustrations, and binding.


SUGGESTIONS TO HELP YOU AS YOU WRITE POETRY
your own experience.
OWN WAY).
Use interesting word sounds.
sion, freedom, etc.).
Create an image with your words.
Use metaphor and simile.

No need to rhyme or use a particular form.

Create a title for your poem.

Be crazy, fantastic, mysterious and, above all, YOURSELF!

Poetry Assignment #1
WRITE A POEM OF THE FIVE SENSES!

Write a poem that captures a moment in your life that you remember vividly. Make your poem like a stop-action frame or a roll of film. Make it like a photograph, except you didn't have a camera at the time. All you have is your memory.

Use complete sentences (although a sentence may be any number of lines long).

Punctuate as you normally would.

Don't use rhyme.

Try to use your own original words, not cliches or overworked words.

Don't use too many adjectives. Let nouns and verbs do most of the work.

Title your poem if you can.

You can use separate stanzas as you would use paragraphs.

Read over what you have written. Listen to the sound of the words. Make changes that seem to help.

****

USE ALL YOUR FIVE SENSES IN THE POEM.

What do you see?
What do you touch (or what touches you)?
What do you hear?
What do you taste?
What do you smell?

Fill the poem with as many sense impressions as you can. This brings the memory alive for your reader.

Give your poem a setting: tell where and when the poem is happening. Tell who is there and what is happening.

Use as much specific, real, concrete detail as you can.

****

(Assignment is a composite, using some basic ideas from James Mitsui, poet and English teacher, Lindbergh High School, Renton, Washington.)

Poetry Assignment #2
METAPHORS AND SIMILES

Metaphors and similes help make writing exciting and vivid. Metaphors and similes are ways of comparing one thing to something else. Similes use the words *like* or *as* in the comparison, but metaphors do not. Every day your mind thinks up plenty of similes and metaphors. Remember them for your writing.

For next week you have a two-part assignment:

(1) Complete the attached Comparison Poem to help you get used to writing metaphors and similes. Then...

(2) Write a poem on any subject you want. Something you know a lot about works well. *USE AT LEAST THREE SIMILES OR METAPHORS IN YOUR POEM.* Remember that it's great to make things up, even be wild and crazy in writing. But just make sure if you make things up you make them seem real by using details and sense impressions. BE SURE TO TITLE YOUR POEM AND TO USE COMPLETE SENTENCES.

Here are some possible subjects for poems or you may choose your own subject.

my grandmother's house	the old house
the horrible day	my room
the luckiest day	my most precious belonging
last night	the meanest person I know
nightmare	school bus
last summer	the trouble with brothers
when I ran away	the trouble with sisters

what makes me mad
I used to be
what I like about Bainbridge Island
strawberry picking
when I was lost
the book I went into
the worst thing I ever did
the happiest
the smile

what I'd like to be instead of me
why my paper wasn't done
where I'd like to be instead of here
the swim meet
the race
the weekend
that song by
the dream
the sky

* * * * * * * * * *

Assignment: All Connections Poem

The moon _____ like _____
Night _____ like _____
over _____
People _____ like _____
all over the _____
The house was _____ as _____
He _____ like _____
The boat _____ like a _____
on the _____
The boat was a _____ as I _____ on the _____
The sun was a _____
The sun was a _____
The trees _____ like _____
The trees had turned into _____ like _____
_____
His feet smelled like _____ like _____
The _____ looked like _____
The _____ as like _____
against my _____
His eyes turned into _____
He had eyes of _____

Poetry Assignment #3
POEMS WITH STRONG NOUNS AND VERBS

Nouns and verbs are the most important words in your writing. They are like the basic skeleton of what you write. If you use *strong* nouns and verbs in your poems and other writing, your sentences come alive.

Attached is a list of some strong nouns and some strong verbs. Go through the list and choose your words: *choose eight nouns you want to work with and eight verbs you want to work with.* Try for variety; don't pick all of one kind. In fact, try for some words that don't ordinarily go together—that will make your poem interesting. If you want to use a noun or verb not on the list, all right. Just make sure it's a strong one.

Now take your list of eight nouns and eight verbs and use them all in a poem. You may want to experiment around for a while with them. Make the poem strange, mysterious, evocative. Make the poem come alive for the reader. Use some sense impressions if you can. (Follow the same general rules about sentences, no rhyme, stanzas, etc. that you followed last week.) Have fun with the nouns and verbs and appreciate them. They will do a lot of the work for you.

In your poem, have either just a few adjectives, or, preferable, *no adjectives at all*! (But colors are okay if you need them, or want them.)

Don't try to write a long poem. A shorter one is fine this time—twenty or twenty-five lines would be maximum. But work to make every sentence vivid.

ENJOY YOURSELF!

••••••••••••••••••••••••••••

(Assignment is from Nancy Rekow, poet and author, Bainbridge Island, Washington)

STRONG NOUNS

night	hut	moon	knee
day	wall	sun	foot
morning	roof	tail	hand
noon	floor	hand	neck
house	window	arm	stone
tower	shed	finger	rock
castle	star	leg	pebble

tree	ocean	house	fence
flower	sea	bed	grass
seed	water	owl	thorn
bud	drop	cow	grape
wood	food	horse	peach
bush	bread	dragon	plum
stalk	apple	dog	bird
trunk	butter	cat	song
leaf	milk	lion	hammer
root	cup	seal	blood
earth	glass	fire	wagon
dirt	iron	ice	pen
nail	spoon	snow	man
hill	fork	rain	woman
mountain	plate	hail	child
valley	pitcher	cloud	baby
plant	stairs	clock	clay
creek	sand	door	chain
river	table	lamp	cord
lake	chair	light	drink
			potato

STRONG VERBS

growl	carve	find	fill
scream	howl	dig	tug
screech	lift	plant	pull
stomp	drop	squint	slide
howl	bluik	soar	slip
canter	hide	fly	slither
hammer	sniff	tunnel	call
sing	rumble	run	yell
whisper	grumble	race	sing
shout	grab	sink	yodel
cry	hold	lie	chant
bleed	crunch	stand	play
cut	carry	sit	race
sleep	tie	bathe	whistle
poke	pick	wash	hand
swim	munch	ac.	clink
carry	chew	cook	jangle
tug	swallow	spit	smell
itch	lick	feel	touch
budge	jog	walk	bash
braid	ride	burp	nudge

smooth	chisel	creep	hear
hit	lie	grab	crawl
snore			push

Poetry Assignment #4
THE POEM IN THE PICTURE

1. Choose a picture from the newspaper or a magazine.
2. Carefully cut your picture out and mount it on a piece of paper.
   * * This is very important as this picture will be in your poetry book!
3. Now write a poem about your picture. Lend your voice to the picture so that the picture can tell its story.
   a. You may tell a story in your poem.
   b. Find some new elements or dimensions that we don't see just by looking at the picture.
   c. You may make things up—in fact you're encouraged to do so. *Try for some magic or mystery.*
   d. You may approach the picture from any viewpoint. For example, write the poem as yourself or as someone or something in the picture.
   e. Remember: TITLE
      COMPLETE SENTENCES
      LINE BREAKS
      VIVIDNESS
         Specific Details
         Sense Impressions
         Comparisons (similes and metaphors)
         Strong Nouns and Verbs

(Basic assignment is from *Whole Word Catalogue 2*, pp. 120-124, "Participatory Pieces: Getting into Images" by Alan Ziegler.)

Poetry Assignment #5
LETTER POEMS

Write a letter that can only be sent as a poem.

Write your letter-poem to either:

1. an object
2. a friend or relative who has died

3. A person from history or from a book

This letter-poem is a place where, as in a dream, you can use some wild imagination and let yourself go. You can be sad or truthful or funny—whatever you choose. You can ask questions if you want. Think about what or whom you write to and pick something or someone interesting to you.

Remember to use details (you can make things up if you want)

Remember sense impressions

Remember strong nouns and verbs

Remember metaphors and similes (comparisons) if they fit in

Remember complete sentences

Remember line breaks

(Basic assignment from *Whole Word Catalogue 2*, pp. 126-127, "Letters and Dialogues" by Alan Ziegler.)

POETRY REVISION SHEET

Name _____ Poem Title _____

1. Does your poem sound special to you when you read it aloud? Does it make sense, even wild and crazy sense?
   a. If the answer is *yes* continue to number 2.
   b. If *not* throw out words, lines, or add new ones. Perhaps put the lines in a different order. Maybe the last lines tell, rather than show—omit them. Or take a few of your best ideas out and start a fresh poem with them. Then continue to number 2.
2. Is every sentence a complete thought?
   a. If the answer is *yes* continue to number 3.
   b. If *not* fix the fragments by adding strong verbs. Be suspicious of *ing* words at the beginning of lines, or even in the middle if helping verbs are not used. These often signal a fragment. Mark an *S* or *F* by each sentence.
3. Did you avoid vague, general words like *love, heart, love, depression, unhappiness, freedom, happy, nice*?

a. If the answer is *yes*, continue to number 4.

b. If *no* make changes to specific images and concrete words.

4. Are strong nouns and verbs used?

   a. If the answer is *yes*, continue to number 5.

   b. If *no* underline all main verbs and nouns in your poem. Make changes with a Thesaurus or your imagination.

5. Are the five senses considered wherever appropriate? Write the number of senses used in the lower left corner of your rough draft. Should you use other senses?

   a. If the answer is *yes*, continue to number 6.

   b. If *no* work the use of other senses into your poem naturally.

6. Are metaphors and similes used in fresh ways? Are you certain the ones you used are not cliches? Mark the metaphors and similes on your page with a m/s to help you decide if you used any or need more.

   a. If the answer is *yes*, continue to number 7.

   b. If *no* consider if and where they could be added.

7. Did you show by an image, not tell by an abstraction?

   a. If the answer is *yes*, you're almost done. Continue to number 8.

   b. If *no* you need to rewrite some entire lines again. Start again at number 2.

8. Did you give your a poem a strong title?

   a. If the answer is *yes*, write the final draft.

   b. If *no* write one, and then you are ready for the final draft.

(Stimulus poems for each assignment, student examples of each—including first drafts—and an example of one student's poetry book are included on pp. 163-182.)

Conclusion

In my twelve years of language arts teaching, I have had no experience that affected me more than the emergence of Mike and the motorcycle. It brought me to the understanding that writing is a developmental process.

This monograph is presented in the hope that the reader will also see that writing is indeed a process that can be employed by writers at all levels. The writing process divides itself into natural stages. Each stage is an opportunity for the teacher to provide support and encouragement to student writers. But the full value is realized when students complete the sequence of stages. I believe that good feelings about one's self—self-esteem—are the inevitable rewards for the achievement of a successfully completed piece of writing.

Speaking one's thoughts yields communication. Writing one's thoughts yields communication of an enduring nature which continues to spark the sense of inner satisfaction that is self-esteem.

Appendix

Curriculum: Building Self-Esteem Through the Writing Process
A Guide to Planning Effective Writing Assignments
Student Dictionaries—Sample Pages
Sample Forms for Student Concerns
Example of Student Revision
Excerpts from Student Halloween Books
Excerpts from Ordway School Dedication Book
Examples of Books by High School Students for Elementary Students
Eighth Grade Stories and Fifth Grade Response Letters
Book Report Activity Cards—Fifth Grade
Poetry Unit: Stimulus Poems and Student Examples

lynn howgate

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Curriculum: Building Self Esteem Through The WRITING PROCESS

Notion Notes

Objective: Student will express a thought or feeling in a word, phrase or sentence

Environment: CLASSROOM RELAXED
INDIVIDUAL WORK

Time: 20 MINUTE PROCESS/ONCE EACH WEEK

Content:	Student Activities:	Materials~Teacher's Role:
Poetic or expressive writing	Student receives blank slip of paper from teacher Student writes a word, phrase or sentence expressing some thought or feeling anonymously Students hands completed "notion note" to teacher Student listens to teacher read anonymous notes	4X6 blank slips of white paper pencils Hands out paper and asks students to write a word, a thought or a phrase; something they think or feel Allows appropriate time for writing (about 5 minutes) Reads notes aloud Retains anonymity of authors

Note: "Notion Notes" is an arbitrary term used as a descriptor for this writing activity. The teacher greets the students as they enter, hands them the paper on which to write "a notion" and informally designates the task. These anonymous slips are read aloud by the teacher without editing or revealing the author, thereby giving students instant "publication". The teacher reads the slips without evaluation of content or appearance. "Notion Notes" build community as well as showing the student the fun and power of the written word. These notes may be saved and used later as topics for writing assignments.

Continued

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Sample Notion Notes

2

I feel happy!

Dipsomaniac

The fog whispered in my ear and then disappeared...

I'm so glad I get to be bus patrol! yea! yea!

Freewriting

Objective: Student will write continuously for five minutes without regard for subject matter or mechanics.

Environment: CLASSROOM QUIET/INDIVIDUAL WORK

Time: Five Minute Process/Daily

Content:
Expressive writing

Student Activities:
Student writes without stopping for five minutes.

Materials~Teacher's Role:
Notebooks
Pens or pencils
Timer (optional)

Starts and stops students for the five minute period.
Teacher models process by writing in own notebook.
Reminds students to finish the sentence they are writing at the end of the five minute period.
Offers to read student's freewriting notebooks weekly but does not comment orally or in writing.
Suggests students draw a single diagonal line through freewriting they do not wish to have read by teacher.

Note: Freewriting or non-stop writing helps to promote writing fluency through regular practice. Students are asked to focus on continuous writing without editing or going back to correct spelling or punctuation. If students are unable to write non-stop, they are asked to simply write a word over and over until something comes to mind they can write. A freewriting notebook can be read by the author (and due to the lack of concern for spelling, punctuation and handwriting he/she may be the only one who can) during free reading or uninterrupted sustained silent reading. It can also be used as a source for writing topics.

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Focused Freewriting

Objective: Student will write continuously for 10 minutes on a pre-selected topic without regard for mechanics.

Environment: CLASSROOM QUIET/INDIVIDUAL WORK **Time:** 10 Minute process / Once each week

Content:	Student Activities:	Materials~Teacher's Role:
Expressive writing on selected topic	Writing non-stop on a particular topic or idea. Group discussion	Notebooks Pens/pencils Timer (optional) Writes topic or idea on chalkboard Starts and stops students for the 10 minute period Teacher models process by writing in own notebook Reminds students to finish sentence they are writing at the end of the ten minute period

Note: Focused freewriting requires the writers to limit themselves to one topic or idea. The topic may be provided by the teacher or may be one of the student's own choice. Occasionally the teacher may use focused freewriting to introduce or review a topic or idea. A group discussion following the writing may help students become aware of the problems we all face when writing on a specific topic for any extended length of time.

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Journal Writing~ with specific assignments

Objective: Student will write on a preselected topic with concern for content style and mechanics.

Environment: CLASSROOM QUIET/INDIVIDUAL WORK **Time:** 10-20 MINUTES EACH WEEK

Content:

Thoughtful writing on selected topic

Student Activities:

Writing in a journal on a particular topic or focus
Journal evaluation*
*Students evaluate their journals at the end of each grading period.
*Write a table of contents for journal and number the pages.
*Indicate the entries they are most pleased with and tell why.
*Indicate the entries that seemed least worth doing and tell why.
*Identify any patterns seen in journal entries as a final entry.

Materials~Teacher's Role:

Journals (sectioned notebook)
Pens/pencils

Write journal topic or focus on chalkboard.
Teacher models process by writing own journal.
Reads students' journals once every two weeks and writes specific, positive comments in each

Note: Journal writing differs from freewriting in that the students need to take a more conscious, deliberate approach to their writing. Varying the journal topics to include all areas of the curriculum will help to sustain student interest. Journal writing provides students with many rough drafts, any of which may be revised for another assignment. Student involvement in the evaluation process provides an opportunity for students to focus on their writing for content style and mechanics.

continued

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RANDOM IDEAS FOR JOURNAL WRITING

Goals
Dreams
Favorites
Famous quotes
Positive image building statements
Metaphors
Anecdotes
Poems
Myths
Prints/paintings/sculpture/photographs
Problem solving
Current events
Science observations
Social studies observations
Math story problems
Description
Autobiography
Literary analysis

Argument
Persuasion
Alcohol education
Career education
Decision making
Paying attention
Listening
Siblings
Field trips
Assemblies
Class discussions
Friendship
Classroom environment
Grading system
Holidays
Responsibility
Dialog writing
Alliterations

Pre-Writing

Objective: Student will participate in an experience of action or observation

Environment: TEACHER DIRECTED/WHOLE GROUP **Time:** Variable depending on activity

Content:	Student Activities:	Materials~Teacher's Role:
Experiences that stimulate writing	Response to teacher provided stimuli including contributions to vocabulary list	Dependent on activity Provides stimuli for writing: class discussion — films readings — pictures interviews — slides games — music field trips — pantomimes skits Develops vocabulary list with group

Note: Pre-writing reflects a key concept in the writing process which is the importance of stimulating and involving writers so they have something to write about. Following the pre-writing activity it is important to develop a related vocabulary list orally with the group.

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Drafting

Objective: Student will write about a given topic with concern for thoughts and ideas

Environment: CLASSROOM CONTROLLED
INDIVIDUAL WORK

Time: 30 Minute Process

Content:	Student Activities:	Materials~Teacher's Role:
Focused freewriting with the intention of creating a work for publication	Students each write all they can in response to pre-writing activity, keeping focus on audience and purpose	Notebook Pens/pencils Content vocabulary list from pre-writing experience used to develop expressive writing. Refers to vocabulary list developed in pre-writing Discourages concern with mechanics at this stage Emphasizes free flow of writing Discuss "audience" and "purpose"

Note: Drafting is the step in which the student writes down everything he/she can say about his/her topic. At this stage it really is important for the student to write without concern for mechanics or organization.

Audience and purpose are elements of a good writing assignment. "Audience"-is defined as those by whom the writing will be read. "Purpose" varies with skill levels and objectives. (Example of "purpose": experience the whole writing process by writing a book.)

Revising

Objective: Students will impeach and organize the rough draft

Environment: CLASSROOM CONTROLLED/ CONFERENCES

Time: Six Hour Process/Six Sessions

Content:

Refinement of rough draft

Student Activities:

1st Revision Conference:
Student reads draft aloud to teacher
Makes notes of revisions directly on draft (red pen in student's hand)

2nd Revision Conference:
Same as 1st conference

Materials~Teacher's Role:

First draft
Second draft
Red pen

1st Revision Conference:
Listens
Focuses attention on one or two aspects of student's writing
Suggests revisions through questions

2nd Revision Conference:
Listens to draft with revisions
Acknowledges improvements
Focuses attention on one or two aspects of student's writing
Suggests further revisions through questions

Note: The teacher's role may be shared with trained non-professional aides. An important function of revision is served when students hear themselves read their own writing. The writer is the first editor and critic of the piece. By careful questioning the teacher leads the writer to revision. In the first conference the concern is with coherence and elaboration with reference to audience and purpose. The nature of the second conference is questioning the specific ideas in the student writing in order to clarify and expand the focus of the writing.

Continued

SUGGESTED QUESTIONS FOR REVISION CONFERENCES

The following types of questions are suggested by Cooper (1975) for revision conferences.

10

1st Revision Conference (Audience and Purpose)

Who is going to be reading this? (audience)

Is this writing appropriate for the audience?

Who is speaking in this writing?

What tone of voice is the speaker using?

Is the tone appropriate, accurate, consistent?

Does the tone need to be consistent?

Did you elaborate enough on the subject for the reader?

Is the writing coherent?

Do you think there are ambiguous thoughts, feelings or concepts that need to be more specific?

2nd Revision Conference

Questions about specific ideas in the student's writing in order to expand or clarify the focus of the writing. Questions may deal with physical context, contrast, classification, logical sequence and change.

Writing Groups

Objective: Student will receive responses about his/her writing

Environment: SMALL CONVERSATION GROUPS **Time:** ONE HOUR PROCESS/SEMI MONTHLY

Content:	Student Activities:	Materials~Teacher's Role:
Small group responses to student writing	Each student, in turn, reads his/her third draft according to specific rules Responds to other student's reading according to rules	Divides students into groups of not more than 6 Provides appropriate meeting places Sets specific rules of procedure Observes writing groups and participates as necessary to preserve form

Note: There are various forms of writing groups. The form explained here is an adaptation of the "teacherless writing group", a term coined by Peter Elbow of Evergreen State College, in his book, Writing Without Teachers. Another term that is sometimes used to refer to this method is "peer response" because writers improve their work according to the responses of their peers.

Preliminary Activities

It is important for a class to observe a "teacherless writing group" first hand. Four individuals who are familiar with the technique and comfortable with children

*Elbow, Peter. Writing Without Teachers. New York: Oxford University Press, 1973.

provide an excellent role mode. The students need to be able to hear the responses given by the group and to see their actions. After the class has observed a writing group, the teacher needs to determine the composition of the writing groups in his/ 12
her classroom. At the elementary and middle school levels the following guidelines have been helpful in forming writing groups:

Groups have 4-6 members

All groups have boys and girls

Members of a group have similar reading and writing abilities at the elementary level. Grouping at the middle school level is heterogeneous.

The first time the groups meet there will be a better feeling of community if all the drafts are a result of a common pre-writing experience.

Procedures for Reading and Responding in Writing Groups (drawn from Peter Elbow, Writing Without Teachers):

Writer reads piece through once without comment on the piece, either in the form of apology, explanation of content or purpose, or defense. Listeners simply listen, without taking notes or saying anything. If the piece is a fragment, a part of something longer, this may be explained, e.g., "This is the introductory portion of a short story on, etc."

Writer pauses, after reading, for about a minute, during which time listeners may make notes. Writer reads through the piece a second time. During the reading, listeners may make notes. Each listener responds, without comment from others,

to the piece. The writer should remain silent and not try to defend or explain the piece, although if a listener's comment is unclear to the writer, s/he may ask for clarification.

After each member of the group has responded, the writer, time permitting, may ask questions about how listeners responded to things not covered in their comments. Again, explanation or defense of the writing is unsuitable, the purpose of the session being to give the writer an idea simply of how others are affected by his/her language.

Proofreading

Objective: Student will correct mechanical errors of a specific piece of his/her own writing with the help of a teacher.

Environment: CLASSROOM CONTROLLED / CONFERENCES

Time: TWO HOUR PROCESS / TWO SESSIONS

Content:

Pre-publication correction of mechanical errors

Student Activities:

Proofreading Conference:

Student reads draft with teacher
Uses red pen for proofreading marks*
Rewrites third draft with corrections

Materials~Teacher's Role:

Third Draft
Red Pen

Arranges time for proofreading conferences with each student

Proofreading Conferences:

Reads draft with student
Helps locate mechanical errors
Reminds student to use proofreading marks

Note: * Proofreading Marks (Posted in Classroom)

Mark	Purpose	Example
^	something left out	What is your name?
/	wrong letter or punctuation mark	Halloween is in October
○	misspelled word	Did you ~~recieve~~ this?

Mark	Purpose	Example
}	margin	My dog's name is Sam.
¶	new paragraph	...after dinner. The next morning

Publication

Objective: Student will publish his/her writing

Environment: ART ROOM OR CLASSROOM
RELAXED

Time: SEVEN HOUR PROCESS/SEVEN SESSIONS

Content:

Preparation of writing in final form

Student Activities:

Student writes mock up using newsprint 5½X8
Student checks for mechanical errors using final draft of writing
Student illustrates mock up
Copies mock up on white paper for book includes illustrations
Student binds book
Presents book to whomever it was dedicated

Materials~Teacher's Role:

Final draft of a piece of writing
Newsprint - 5½X8
Pencils - Pens
White paper - 5½X8
Cardboard - 9X6
Elmers glue/water
Wallpaper or wrapping paper-15X11
Mystic tape
Construction Paper - 5½X8½

Assists students with mock ups, illustrations and final copies
Demonstrates book binding
Assists students with book binding

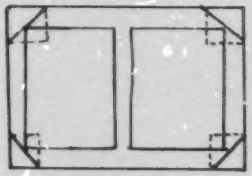
Note: The publication of books is an assignment that lends itself to community building across the grades. For example, fifth graders might dedicate Halloween books to first graders, present the books and read them orally.

Other forms of publication include newspapers, magazines, bulletins, newsletters, letters, poetry pages, poetry books, advertisements and greeting cards.

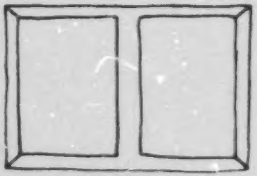
Continued

TO BIND A BOOK

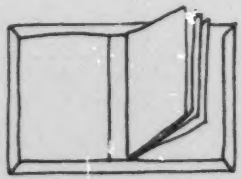
16



1. Glue cardboard to wallpaper. Miter all four corners. Fold edges over and glue.



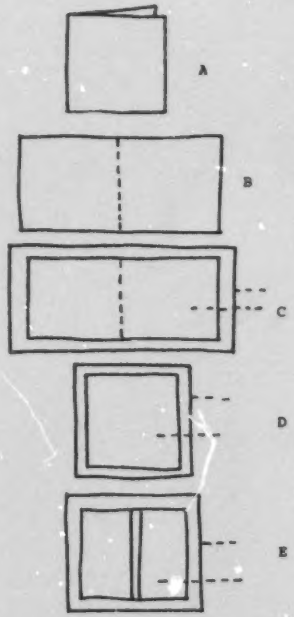
2. Glue construction paper 5¼x8½ on front and back to cover mitered corners. Press to dry.



3. Staple pages together. Tape in book with mystic tape.

MAKING BOOKLETS WITH DRY MOUNT

17



1. Fold paper in half for pages. Diagram A

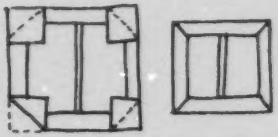
2. Sew along dotted lines with needle and thread (some teachers are mass-producing all sizes and shapes using their sewing machines to sew paper.) Diagram B

3. Cut cloth or wallpaper one inch larger than book pages (lay open and flat to measure). Diagram C

4. Cut two pieces of cardboard (shirt cardboard works well) a little larger than pages. Diagram D

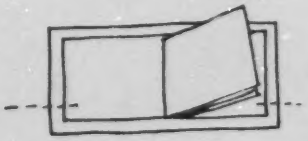
5. A piece of dry mount is cut to fit between the cardboard and the cloth. Diagram E
   Lay cloth flat, place dry mount on top, then cardboard pieces. Leave space between cardboard pieces to allow book to open and shut. With iron, press a few places to hold cardboard in place.

Continued



F

6. Fold corners in; then fold top down and iron, then fold bottom up and iron. Diagram F



G

7. Cut second piece of dry mount the same size as open pages. Lay dry mount on open cover; lay open pages on dry mount; press first page then last page to the cover. Diagram G

CAUTION: NEVER PLACE IRON ON DRY MOUNT OR IT WILL STICK TO IT

A Guide To Planning Effective Writing Assignments

To ensure that a writing assignment is an effective teaching tool, the teacher should have answers to all of the following questions clearly in mind before giving the assignment.

I. Purpose?

II. Audience?

III. Prewriting?

IV. Drafting

- A. Where done?
- B. Response to writer? (teacher? peers? self?)

V. Editing (selecting ideas that will work best for this assignment)

- A. Where done?
- B. Response to writer? (teacher? peers? self?)

VI. Revising

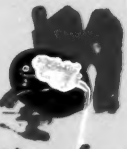
- A. Where done?
- B. Response to writer? (teacher? peers? self?)
- C. How many?

VII. Proofreading

- A. Where done?
- B. Response to writer? (teacher? peers? self?)

VIII. Final Product

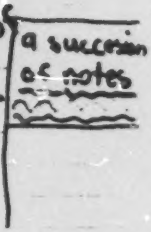
- A. Do students have a description of what's to be turned in?
- B. Do students know how paper will be evaluated?



Annika Truitt

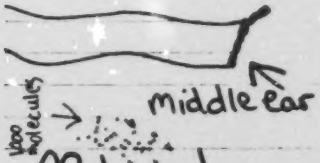
motor nerve: A bundle of nerve fibers that make muscles move

Melody: a succesion of single tones in music.



Meter: The time arrangment in music.

Middle ear: It's in between the middle of the auditory canal (outer ear) and the inner ear. It has a small chain of bones wich carries the sound to the inner ear.



Molecule: A very small particle
The smallest substance that can be divided

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S

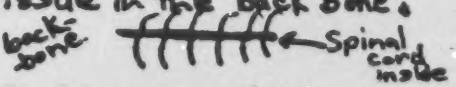
Symphony- a harmony of sounds it has three or more movements in different rhythms

bang
bong
whistle crack
Tinkle oompah

Semicircular canal- the Semicircular canal helps us Keep our balance

Sensory nerve- a buadle of nerves fibers that carries messages or Sensations from all parts of the body to the brain

Spinal cord- a cord of nerve tissue in the back bone.



Smorgasbord - a real good luncheon or dinner with salads, and other foods

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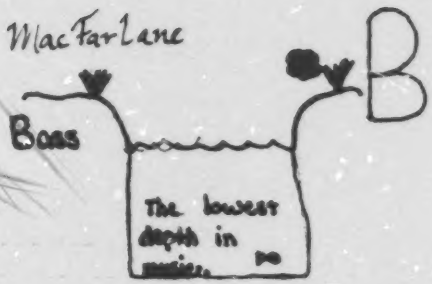
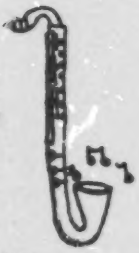
Katie MacFarLane



Bass Clarinet

The Bass Clarinet is a low clarinet Twice the size the B. Flat



Biannial

Something that lives 2 years.

Bassoon

a very very very very deep toned wood wind instrument with a metal mouth piece.

Brain

millions of blood cells made into one brain used for feeling and thinking

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Katie MacFarlane

P

Papillae

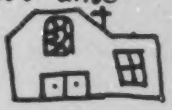
Papillae is the tiny bumps on youre tounge that hold the taste buds.

Pilgrims

The old settlers that found plymouth rock in 1620.

Puritans

Someone who wanted easier ways of worship and stricter morals than others did in a Protestent Church. in the 1500's and the 1600's.



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REQUEST FORM

NAME _____ DATE _____

TEACHER _____ SCHOOL _____

1. What is the nature of your request?
   Check one:

   Move to another location ☐

   Information concerning _____

   A meeting with _____ to discuss _____

   _____

   _____

   Other _____

   _____

2. Explain in detail why you think it is important that you receive this request:

   _____

   _____

   _____

   _____

   _____

   _____

   _____

   If you need more room, attach a piece of paper.

   Your request concerning _____

   has been: Approved ☐ Denied ☐

   Details: _____

   _____

   _____

   _____

COMPLAINT FORM

NAME _____ DATE _____

My complaint has to do with _____

I suggest _____

Signature _____

EXPLANATION FORM

Explain in detail the nature of your trouble. (Fill in all the lines.)

Who / What / When / Where / How / Why

The reason why I got the detention is because I was late fifth period. The reason why I was late is because of the new three minute breaks I have to come from metal shop. The day I got the detention he held us after for a few words. When I got to my locker it was clogged up with people. When I finally got it opened I had little time to get to class. The worst thing is I couldn't make it through the halls. With the three minute breaks, everyone was running for their classes.

What do you plan to do to prevent this from happening again? (Fill in all the lines.)

In the future I have some better plans. I'm going to make sure I get out of metal shop as quick as I can. Then I going to see if I can get to my locker quicker than usual. That alone should save alot of time. Next, if the halls are crowded, I'm going to turn around to the correct end of the building instead of walking in the halls. Also, I've started to leave my books in class. That should make it so I can get to class in time to do everything I need to do all of it adds up

Signature [redacted]

Parent's Signature [redacted]

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EXPLANATION FORM

Explain in detail the nature of your trouble. (Fill in all the lines.)

Who / What / When / Where / How / Why

When I get to school in the morning I get my books from my locker. Only the ones for 1,2,3,4, and 5 periods. Then I plan on going back to my locker at lunch. Well that day I was playing basketball and before I knew it the bell had rung and I didn't have time to get my books which included my book for silent reading. I didn't get in any trouble for the two other books because I didn't need them & the two classes that I used them in.

What do you plan to do to prevent this from happening again? (Fill in all the lines.)

Next time that it is lunch time I will get my books for the next classes, and get rid of my books that I just used before I eat my lunch or play basketball or whatever. I could also get all of my books before school and carry them around with me all day but that would be kind of hard. But from now on I will always have my reading books with me at the seventh period which the first fifteen minutes of are silent reading.

Signature [redacted]

Parent's Signature [redacted]

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Revision—Student Example

First Draft

Rough Draft — Man in nature's shoes. — Pam Lebster P#4 10/2/80

This story took place in Alaska

Smash, smash Mary! Bags in the wilderness

Who's that Alvin said a bear selling you about? It's perfect, I can picture it now, a beaulful lake and friend chipmunk.

I don't know but I belive it's a man, and he's coming our way

lushes grass, flowers, trees and then to top it off, our own private we will be distroying. Since when have we ever cared before listining to there conversation the animals immediately notified the Wondagora Witch have you noticed anything funny about the animals? No what? their staring at us. As the two construction workers were calmly walking away they noticed a wild beast on the hill top. He stared at the beast, he was a pagious like bear with great horns. As Mitch and John were watching the beast a mistical haze appeared and with a blink of an eye they were instantly transformed into chipmunks, Since they were

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transformed into chipmunks by a beast that they learned to be known as the wondagore. They had to learn the survial methods of the chipmunks. They met two chipmunks by the names of Alvin and Theodor who taught them many things of the chipmunk culture. As time passed Mitch and John forgot all about their jobs and enjoyed their lives as chipmunks. Untill one foggy day when foolsteps were heard. John and mitch had just finished their new dens when they heard saws as they began to think back at their jobs, they remembered they had never told their bosses to land exert but now mitch and John now being chipmunks noticed that every time man makes housing developent it costs many of animals their homes, and lieves. A roaring thunder began. Trees were falling every where, houses were being smashed and animals were dieing Finally the sky began to dordened and the workers left. The next day was peaceful quite and busy, for animals had to repare their houses. Suddenly

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they heard a big bang, they looked up and standing in front of them was the Wondagore He said,

Seem been	verbs	shall should must
work do	be (am, is, are)	will would
become did	has	can could
stay does	had	may might

He said, I am the Wondagore, gaurden of the forests protector of all creatures who dwell ~~Here~~ ~~in my forest~~. With my magical powers transformed you into chipmunks so you might ~~I am able to do anything at was me~~ realize how much the animal kingdom is threatened. ~~Now I believe you are ready to receive~~ decission. ~~so it's going to be me to transform~~

~~Now~~ Now think of what you want to do. We will stay explained Mitch in his new given voice

First Revision

1st Revision — Pam Wesleste Per #3

"Smash, smash."

"Who's that, Alvin," said Theodore a small and frightened chipmunk.

"I don't know, but I believe we'd better get out of here something's coming straight for us!" Alvin mumbled as they both darted into the shrubs.

"Here it is, John, the lake I've been telling you about."

"It's perfect. I can picture it now, a beautiful lake, lushes grass,

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flowers, trees, and then our own private Condominiums," remarked John.

"I wouldn't jump the gun, John. We still have to clean out all these blasted animals. X

X By the time we'll have cleaned them out" said Mitch, "it will be June 15 1985."

"But Mitch, think of all the animal's names we will be destroying."

"Since when have they Stopped us before?" questioned Mitch.

"Did you see those two huge Monsters, Alvin?" asked Theodore quietly.

"I think Those are the creatures Wondagore called Men," said Alvin. That one giant you know, the all one with red hair I thought he saw me. I guess he didn't."

"Quick Theodore, go get Wondagore. I'll stay here and watch them" commanded Alvin.

"Mitch, do you hear any noise?"

"NO!" answered Mitch

"I could of Sworn I just heard some animals talking!"

"John, I think We better leave. This fresh air's affecting your mind,"

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"Ahhhhh" screamed Mitch.

"What is it?" asked John

"On the hill top, it's a boar, with horns and he's pointing right at us!"

"Come on, let's leave."

"I can't see through this haze. It seemed to come out of nowhere!"

"John, help! my legs are shrinking."

"Mitch, where are you?"

"Down here! On the ground" shouted Mitch.

John looked down at Mitch then myself surprisingly ~~we~~ They had been transformed into chipmunks.

"It seems as though the beast has transformed you into chipmunks!" chattered an animal "My name is Alvin and this is my friend Theodore. We are chipmunks like yourselves"

"Who was that beast who turned us into chipmunks?" said John

"That beast, my friend, is the one and only Wondagore" said Alvin.

"What's a Wondagore?" said Mitch

"A Wondagore is an ancient boar who's been possessed with magic,

suppisingly

surprisingly

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and crowned guardian of the forest"
"Now that we've answered all your questions, who are you?"

"We are, or should I say we were, two construction workers by the names of Mitch and John," remarked Mitch.

"Come with us and we will show you the ways of the chipmunks," said Theodore.

"It was sure nice of Theodore and Alvin to help us in and teach us to hunt and the ways of the wild, wasn't it John?"

"Yes. Looking back at our situation, if we hadn't of met them we might not be here today! I wonder what happened to our boss."

"He probably gave up on us and found another location"

"Um well, I don't think it matters now that we're both chipmunks."

"Eeeee, Hey, what's that noise?"

"I don't know, Let's go see," said Mitch.

"Look! It's the crew from the construction yard" Exclaimed John

"There's Chief Dan Mark and David. What

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are they doing here?"

"Amber, that's what they're doing," said John, "Let's get out of here now, Mitch. Now that we're a safe distance from the construction crew, I want to ask you something. Have you ever noticed that every time man makes new housing developments it costs animals their lives homes?"

"Yes. I have, but there's nothing you can do about it when everybody's making new sets." replied Mitch, "Hey, I don't hear saws anymore."

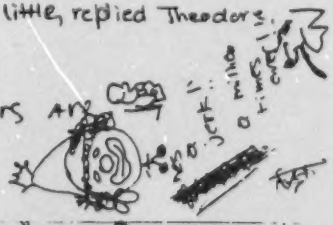
"Let's go and see if they've left," suggested John, "Mitch! John! Are you guys alright?", asked Alvin

"Yes now about you and Theodore? Get any damage?" They both asked.

"Just a little, replied Theodore.

"Bang, Bang"

"Oh No, the workers are



coming back," said John.

"It's not the workers it's Wondagore," said Alvin

"I am the Wondagore, the guardian

BEST COPY AVAILABLE

of the forest, protector of all creatures who dwell here. (W)ith my magical powers (I) transformed you into chipmunks so you might realize how much the animal kingdom is threantened. "(N)ow that you have lived out a small portion of an animals life (I) hope you realize what is happening. (I) believe you are ready to make a decision. (N)ow Think of what you want to do."

"(We) will stay" answered (M)itch in his new given voice.

Final Draft

Man in nature's shoes

"Smash, smash."

"Who's that, Alvin," said Theodore a small and frightened chipmunk.

"I don't know, but I believe we'd better get out of here. Something's coming straight for us!" Alvin mumbled as they both darted into the shrubs.

BEST COPY AVAILABLE

"Here it is, John, the lake I've been telling you about."

"Its perfect. I can picture it now, a beautiful lake, green grass, flowers, trees, and then our own private condominiums," remarked John.

"I wouldn't jump the gun, John. We still have to clean out all these blasted animals. By the time we'll have cleaned them out," "said Mitch, it will be June 15, 1985."

"But Mitch, think of all the animals homes we will be destroying."

Since when have they stopped us before?" questioned Mitch.

"Did you see those two huge Monsters, Alvin?" asked Theodore quietly.

"I think those are the creatures

122 BEST COPY AVAILABLE

Wondagore called men," said Alvin.

"That one giant, you know, the tall one with red hair, I thought he saw me. I guess he didn't."

"Quick Theodore, go get Wondagore I'll stay here and watch them" commanded Alvin.

"Mitch, do you hear any noise?"

"NO!" answered Mitch.

"I could of sworn I just heard some animals talking."

"John, I think we better leave. This fresh air's affecting your mind."

"Ahhhha," screamed Mitch.

"What is it?" asked John.

"On the hilltop, it's a boar, with horns, and he's pointing right at us."

"Come on, lets leave."

"I can't see through this haze. It seemed to come out of nowhere."

"John, help! My legs are shrinking."

BEST COPY AVAILABLE

"Mitch, where are you?"

"Down here! On the ground," shouted Mitch

John looked down at Mitch then himself, suprisingly they had both been transformed into chipmunks.

"It seems as though the beast has transformed you into chipmunks, chattered a ~~animal~~ little ~~one~~ chipmunk named Alvin. My name is Alvin and this is my friend Theodore."

"Who was that beast who turned us into chipmunks?" asked John.

"That beast, my friend, is the one and only Wondagore." said Alvin.

"What's a Wondagore?" asked Mitch.

"A Wondagore is an ancient boar who's been possessed with magic, and crowned guardian of the forest."

BEST COPY AVAILABLE

"Now that we've answered all your questions, who are you?"

"We are, or should I say we were, two construction workers by the names of Mitch and John," remarked Mitch.

"Come with us and we will show you the ways of the chipmunks," said theodore.

"It was sure nice of theodore and Alvin to take us in, and teach us to hunt, and the ways of the wild, wasn't it John?"

"Yes. Looking back at our situation, if we hadn't of met them we might not be here today. I wonder what happened to our boss."

"He probably gave up on us and found another location."

"Oh well, I don't think it matters now that we are both chipmunks."

BEST COPY AVAILABLE

"Brrrrrr"

"Hey, whats that noice?"

"I don't know. Lets go see," said Mitch.

"Look! its the crew from the construction yard!" explained John.

"There's Chuck, Alan, Mark, and David. What are they doing here?"

"Timber, thats what there doing," said John, "Lets get out of here, Mitch. Now that we're a safe distance from the construction crew, I want to ask you something. Have you ever noticed that every time man makes new housing developments it costs animals their homes and lives?"

"Yes. I have, but there's nothing you can do about it when every body's making houses!" replied Mitch, "hey, I don't hear saws anymore."

BEST COPY AVAILABLE

"Lets go and see if they have lift," motioned John.

"Mitch! John! are you guys alright?" asked Alvin.

"Yes, how about you and theodore? Get any damage?" they both asked.

"Just a little," replied theodore.

"Bang, Bang."

"Oh no, the workers are coming back," said John.

"It's not the workers, it's Wondagore," said Alvin.

"I am Wondagore, the gaurdian of the forest, protector of all creatures who dwell here. With my magical powers I transformed you into chipmunks so you might realize how much the animal kindom is threantined. Now that you have lived out a small portion of an animals life, I hope

BEST COPY AVAILABLE

you realize what is happening. I believe you are ready to make a decision. Now think of what you want to do."

"We will stay," answered Mitch and John in their new given voice.

By: Bert Wampse.

(Pam Webster)
Grade Eight

BEST COPY AVAILABLE

Wilma's Broom

by Andrew Epstein

Wilma is a mean witch.

She was going on a scary ride on her broom. The moon was very murky.

BEST COPY AVAILABLE

She opened the door to get her broom. When she opened the door it was gone.

Wilma was frantic. She looked in her crystal ball.

BEST COPY AVAILABLE

She saw that pesty old goblin who wanted to fly so much.

"I'll turn him into a frog" chanted the raged witch, still trying to stay in a good mood

BEST COPY AVAILABLE

Then she grabbed her wand and spare broom.

Then she flew off to get him.

— Fifth Grade

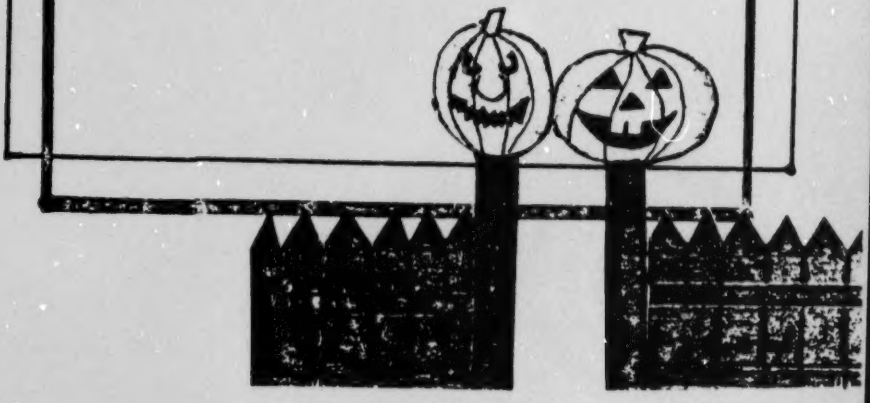
BEST COPY AVAILABLE

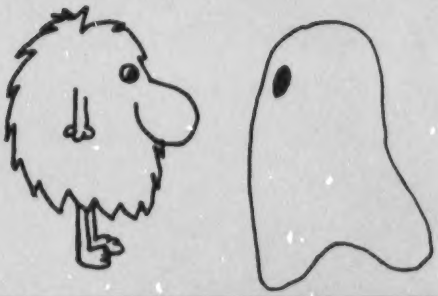
Greggy and Gary's last Halloween

by Kari Strand

illustrated by Kari Strand

dedicated to Katie Walton





It's going to be alot of fun this Halloween, isn't it Gary? questioned Greggy Goblin.

"Yah, it's going to be alot of fun! Have you met that new witch named Wendy?" asked Gary Ghost.

BEST COPY AVAILABLE

"She moved in next door, but I've heard that she is a nice witch. Let's try to avoid her." said Gary Ghost.

They opened the door and to their suprise there was Wendy Witch.

BEST COPY AVAILABLE

"Hello boys," she started. "I have heard some bad rumors about you like....

like every year on Halloween night you go out and scare all the children of the neighborhood. Is that true?"

BEST COPY AVAILABLE

Soon it was Halloween night. They sneaked out of the house quietly so that Wendy would not hear them. They went out to scare kids.

It was Wendy. "I told you not to scare little kids and I thought you understood. I guess I'll have to give you a well deserved punishment.

BEST COPY AVAILABLE

With that she lifted her arms and one lightning rode came from each hand and zapped them...

zapped them into two smiling Jack-o'-lanterns that were permanently put in front of Wendy's house to smile forevery Halloween. —Eighth Grade

BEST COPY AVAILABLE

Ordway
Dedication

DEDICATION DAY

by Rudy St. Germain

Thursday, September 27, 1979, Ordway had a dedication. All the 5th graders were singing. After each song the audience would clap. After the singing, Mrs. Spoor said, "Could Mr. Chase stand up for the audience?" So he did.

Mr. Ballaine introduced Mrs. Parfitt. She told us all about how they named Ordway. She said it was named after a person whose last name was Ordway. After Mrs. Parfitt made her speech, Mr. Ballaine introduced Mr. Hoots who is the principal of Ordway school. Mr. Aehle gave Mr. Hoots the keys of the school. Mr. Aehle said, "It's not the real key to the school because Mr. Hoots has the real key. We just wanted it to be big so you could see it."

After the dedication, Mr. Hoots said that the audience could look around the school. He said the guests must move their cars at 3 o'clock because the busses were coming. Refreshments were served to the guests and the students.

OH WOW! DEDICATION OF ORDWAY SCHOOL

by Beth Herrick

On Thursday, September 27, 1979, the fifth grade chorus sang at the dedication. They sang three songs.

After that, speeches were given by Dr. Frisk, Mrs. Parfitt, and Mr. Aehle. Mr. Aehle, the architect of the school, presented the symbolic key to Mr. Hoots.

Mr. Hoots gave a speech and invited everyone to the library for refreshments.

FABULOUS DEDICATION ORDWAY ELEMENTARY SCHOOL

by Tonya Gubsch

To begin the dedication, Mr. Ballaine spoke and then the chorus sang Pledge of Allegiance to the Flag, Star Spangled Banner, and I Love My Home on Bainbridge Island. The last song was written by David O. Chase.

After the chorus sang, they went and sat down. Mr. Ballaine introduced the guest speakers. Then Bud Aehle presented the key to Mr. William Hoots, principal of the school. After it was over, there were refreshments for the chorus, four big cakes, and coffee for the audience.

DEDICATION OF ORDWAY

by Jennifer McCann

Thursday, September 27, 1979, the dedication of Ordway school took place in the gym. The fifth grades of Ordway sang. Mrs. Spoor was responsible for the singing.

Mr. Ballaine, Mr. Hoots, Mr. Nunamaker, Mrs. Parfitt, Dr. Frisk, and Doc Chase all attended the dedication. There was a speech given by Mrs. Parfitt about Elizabeth Ordway, whom the school was named after.

Mr. Aehle, the architect of the school, presented the symbolic key to Mr. Hoots, the principal. Afterwards there were refreshments and cake, and the public was welcome to tour the school.

Bainbridge Island

High School

December 1979

GERMS:

What are They, and

How do They Work?

How can you feel good today and bad tomorrow? The reason you feel bad is because you get bad germs.

Germs are very small bugs. They get inside you and make you sick. There are different types of germs. Some can make you hurt. Some can make you sneeze and cough. Some make you itch. Some make you throw up. Others make you look funny.

A long time ago, people couldn't see germs. They believed the things that made people sick were evil spirits. Now, we have powerful microscopes, things to make germs look big. So, we can see what germs look like.

Many germs are good. The good germs help us stay well. Some germs make the soil good for food to grow. Other germs help make food, like turning milk into cheese. Some good germs in our body help to kill other germs that make us sick. Some germs even help us to stop bleeding by making a special vitamin.

There are two types of bad germs - bacteria and viruses. Bacteria are very small and they make us sick by dividing in half to make more germs. Viruses float in the air and water and cause serious illnesses.

Sometimes, to make us well again, doctors take some germs from us. They take the germs that are making us sick and place them in dishes. The dishes are like little gardens that make the germs grow. When the germs grow, the doctor can see what kind they are. Then, he can give

us the right medicine to make us well by killing the germs. Bacteria like to make us sick by getting into dark, dirty places.

Viruses are a lot smaller than bacteria and they can't hurt us until they get inside our bodies. The viruses get into our bodies and make us break out in rashes or fevers. One bad thing about viruses is they can't be killed by medicine as bacteria can.

When we get germs like bacteria or viruses, our body makes antibodies - good germs that can kill the bad germs. They keep them from coming back again. When our antibodies have done this, we will not get the same germs again. We have an immunity (im-MUNE-it-EE).

Germs get into our body through our skin cuts, our mouth, ears, and nose. If someone near is sick, we should try to stay away so we don't get sick also.

Doctors make us well in two different ways. One way is to get rid of the symptoms, the fever sneezes, coughs that make us feel bad, that are caused by the viruses.

The easiest way doctors get rid of viruses is by telling us to rest. Resting lets our body's good germs fight and kill the bad germs that make us sick. Resting at home also keeps our friends from getting the germs and then getting sick too. To make us feel better while our body gets rid of viruses, we take aspirin and medicines to help us breathe better. The best way to take these medicines is to hold your nose so you don't taste it as much. Another way to feel better while you are resting is to drink water and juices to help cool your body.

To stop bacteria germs, doctors give us medicine that kills the germs called an antibiotic (anti-by-OT-ik). Antibiotics go into the body and make us feel well quickly; but, we should finish all our medicine to be sure we kill all the bad germs. When we get very sick or need special medicine, we go to the hospital.

The hospital makes us get better quicker if we are very sick. They have special machines that help our bodies stop the bacteria and other bad germs. Some hospitals have

rooms to play in while we are getting well.

The best ways of staying well are washing our hands, staying away from sick people, eating good foods, and getting plenty of sleep. But, most important, play -- so our bodies can be strong.

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A STORY ON:

HOW TO CARE FOR YOUR TEETH

Far away and not so long ago, there was a dragon named John Henry. He had a large head, big, long, white teeth, and round black eyes. His skin was a bright blue color with green scales.

John Henry was a lovable dragon in spite of his looks. The townspeople he worked for all liked him. J.H. worked at a bakery heating up the big oven they used to bake cakes, cookies, and donuts.

He didn't get paid with money. He had no use for money. Instead, the people gave him some of their sweet pastries that they baked.

Well, J.H. had a big appetite. He ate a lot of cookies and cakes and pies every day. He even stored some of them in his cave in case he wanted a midnight snack.

-1-

Soon J.H. noticed that the people were avoiding him. That made him cry. When a tear rolled down his face, it would put out the fire in the oven. The people didn't have the courage to tell the dragon why they were unfriendly. He had bad breath, and they didn't want to hurt his feelings.

One day, Stephen, a boy about nine years old, decided to help J.H. He put on a pair of noseplugs and marched over to J.H. and said, "Mr. Henry, do you know why the people aren't talking to you?"

"No, and I wish I knew why," J.H. sobbed.

"Well, your breath smells awful. My dad, who is a dentist, said it was because you eat too many sugary foods and you don't brush your teeth."

"Brush my teeth?! I've never heard of a dragon who brushed his teeth. Anyway, I like eating food with sugar in it," answered J.H.

"Well, if you want everyone to talk to you again, then you better do something about your teeth," Stephen replied. "I'll ask my dad if he can make a special toothbrush just for you."

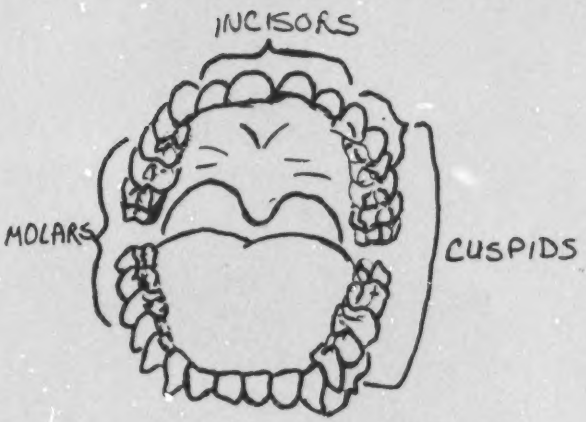
"Well, if you say so." J.H. said.

So Stephen ran home to help his dad make a big toothbrush for J.H. When it was finished, Stephen brought it with some toothpaste to J.H.'s cave.

"Halloo, J.H., are you there? It's me, Stephen," he yelled.

"Hello, I see you brought my toothbrush with you," J.H. said as he opened the door. "What's in that tube sticking out of your pocket?"

"That's toothpaste," Stephen answered as he pulled it out. "It has fluoride (FLOOR-ide) in it which helps fight germs which cause cavi-



ties and bad breath. I brought some dental floss too.

"Well, we may as well get started," J.H. said. "What do I do?"

"You lie down so I can reach your teeth," Stephen instructed. "I'll just clean one tooth because your mouth is so big. Now, I'll start brushing your molars (MOLE-ers). Molars grind your food up so you don't have to swallow the food whole. Tilt your toothbrush towards the gums."

"Wha ggh argh," J.H. coughed.

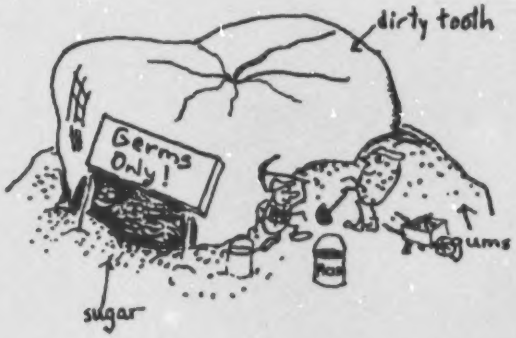
"Don't try to talk while I'm brushing your teeth," Stephen said. "Now, what was I saying? Oh yes. Brush in a circular motion on all sides of your tooth. Do the same for your front teeth. These are called incisors (in-SIZE-zors) and cuspids (CUSS-pids). They cut and tear your food. When you're done brushing, cut off a piece of dental floss about eighteen inches long. Wrap it around your fingers. Slip, but don't snap, the floss in between your tooth and gum where the toothbrush can't reach. Slide the floss back and forth against the side of the tooth. When they are clean, your teeth will squeak like clean, wet hair."

"But I don't have any hair," J.H. protested.

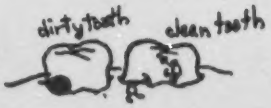
"You don't need it, and anyways, you can feel mine," Stephen said. I'll look through this magnifying glass and tell you how the toothpaste

fights the cavity germs. I can see many tiny, ugly, fat germs trying to sneak into your teeth. The clean tooth, which is coated with fluoride, is fighting off the germs.

"The germs have sharp shovels and buckets of acid. They make acid in their factories, using the food that you eat. That is one reason why you shouldn't eat so many cakes and cookies.



"Oh no, the fluoride is beginning to lose; the germs have started the attack. But wait, the fluoride is fighting and winning! The germs had to go back to the dirty teeth where they hide out."



"Let me see! Let me see!" J.H. said excitedly.

"Okay, look in this mirror. I will hold the magnifying glass in front of you so you can see the battle," Stephen told J.H. Stephen took the magnifying glass. He held it close to a dirty tooth so J.H. could see the germs and fluoride. "Oh, look!" The germs are eating their way

into the tooth that I didn't brush. Teeth that are not brushed have plaque (plack) on them. Plaque sticks to your teeth like glue. Germs eat the plaque and leave acid on the tooth. The acid eats away at the tooth and makes holes called cavities (CA-vi-tease)."

"That looks terrible. I guess I should start brushing my teeth," said J.H.

"That is right," said Stephen. "This shows you how important brushing and flossing everyday is."

He put the magnifying glass away and started to go. "I will come back every day. I want to see clean teeth and fresh breath."

"How does brushing help my bad breath?" J.H. asked.

"Think of it as an unclean body. When you don't wash for awhile,

your body starts to smell. You have to brush your teeth to have fresh breath. Good foods, like fruits and vegetables, help keep your teeth clean because they don't have much sugar.

"If you don't take good care of your teeth, they fall out when you are older. You need to go to the dentist and get false teeth. These are teeth made just for you. They don't stay in your mouth as well as your own teeth, so you have to put a special glue on them."

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Lightfire: A Horse With The Will To Win

Hi, I'm Samantha Harris. My friends call me Sam but my boyfriend Billy calls me Sammy. I'm 5 foot 6 inches and 15. I have brown hair and brown eyes. I love horses and I once owned one. He was gorgeous. His name was Lightfire and he had a white star on his forehead and was chocolate brown.

I will never forget the air that morning. It was very cold and chilly. I yawned and rolled over.

"Sam", a voice yelled. It was Cheryl, my ten year old sister. She's a brat. She always bothers me. Cheryl looks alot like me and I hate it.

"Sam!", the voice came again.

"I'm coming!", I yelled.

I hate getting out of bed because my floor is cold tile. I jumped out of bed, the floor tingled like cold ice below my feet. I scurried to the warm carpet and buried my chilled toes into the thick furry rug. I quickly dressed for my big day, put my hair in a bun and straightened my riding coat. Quickly, I went downstairs for breakfast. The kitchen smelled inviting, full of bacon, eggs and bread.

"You ready for the big day?", my mom asked.

Cheryl joyfully jumped up and down.

"I bet you'll win, I know it!"

"I hope so!", I replied.

Going out to the stables it was cold and breezy. I shivered all over as I walked in the wind.

While I was grooming Lightfire, I dreamed of victory, and Billy congratulating me with a kiss and giving Lightfire an apple.

Lightfire was all ready, he shone everywhere. His mane glistened and his eyes twinkled. He knew what was happening and seemed very proud.

Our blue trailer was all set for Lightfire's company. I loaded Lightfire into the trailer and noticed he was limping. His limp worried me but it wasn't serious enough to not race.

I stroked his gorgeous mane.

Driving to the track the time went very quickly. Entering and parking was a hassle. Cars were everywhere. People were walking horses around and noise was everywhere.

Lightfire and I made our way to the stables. I got Lightfire's equipment and tack ready and we were set.

I loaded him into the starting gate.

Lightfire cont.

The gates flew open at a tremendous speed, my dream of a life time had begun.

As we ran ahead, the wind whipped at us, slashing our faces. A thoroughbred named Thunder ran ahead of us.

My head was spinning and my goggles were blurred. My bones ached but I didn't care.

Lightfire slowed down a bit and limped. It wasn't very noticeable but he limped. I cried and cried. Tears overflowed from my eyes.

"Give it up, Lightfire!", I yelled, I love you too much for you to be hurt!"

Lightfire's ears perked up and I thought he was going to stop.

He forgot his leg and limp and ran as fast as a horse has ever run.

The next thing I knew, we had won. I jumped off Lightfire and gave him a big kiss.

He whinnied and his ears twitched. Cameras flashed here and there. My eyes were blurred from the light.

Lightfire looked proud and I smiled.

Walking back to the stables everyone congratulated us. Lightfire limped all the way back to the stables. I took off his tack and put it away. When I came back, Lightfire was on the ground. I checked for his pulse, none. I screamed and people came running from everywhere.

Billy came running in.

"Billy!", I yelled. I ran to him and he held me as I cried.

I mumbled into his shoulder. "Lightfire, my Lightfire, we had won and now!" I stopped.

Billy kissed my head.

"I love you!", he said. "Everything will be alright."

Everyone left because there was not much to be done.

Lightfire lay silent on the ground of the stable.

I was still crying on Billy's shoulder. I said I would never forget my horse Lightfire but I had Billy and I loved him very much.

by T.J. (pen name)

Emma Nash

Dear JJ,

You have gotten so many compliments on your story? I love it! It's great! You use your words so well. I really like these sentences, "the floor tingled like cold ice below my feet" and "I scurried to the warm carpet and buried my chilled toes into the thick furry rug." Those are really neat!

I love sports also, but I am not very good at volleyball. I love to roller skate and ski. I play the guitar and also love animals.

I don't have a horse, but I have a small dog named Burlap. I just turned eleven on Jan 1st. Thank you so much for the story!

Love
Worm Ents ☺

BEST COPY AVAILABLE

Hydroplane

I was the driver for the Miss Rainier. I was in Seattle for the Unlimited Hydroplane Championship. I had just got back from Tallahassee, Florida where I lost my first race in 1980. Fred Brown had won that race by a boat length.

I had come to Seattle to see if I could win my 7th Hydroplane Championship. I had to qualify my boat to make it in the race on Sunday. Fred Brown had qualified at 137 m.p.h. I was determined to set a new world's record and qualify for the race on Sunday. I was getting all suited up for the qualifying heat. The crew said, "The boat is ready Steve."

I cranked up the boat and smoke was pouring out of the pistons. I had started out with water spitting up in my face. I was off. There was a large crowd cheering me on. The gun had sounded. I was off to qualify in Sunday's race.

The second lap I was entering the south turn and my steering went out. Soaring out of control like a leaf in a windstorm, the Miss Rainier unlimited hydroplane did a barrell roll, bounced violently and then slammed to the water.

Miraculously, I survived. All I could remember was flying out of the boat. I woke up in the hospital. The doctor came in and I said, "Doctor, what happened?" He said, "You broke three ribs which punctured one lung to cause internal bleeding." There I was laying in my bed with tubes in my nose that were connected to a respirator.

Then I asked the doctor, "How long will I be in here?"

He said, "About a week."

My crew chief walked in and I said, "Bob, how's my boat?"

He said, "There's nothing left of your boat." It was Sunday, the day of the race, and I saw Fred Brown take the trophy with ease.

A week had been up. I would race in San Diego. I qualified at 100 m.p.h. Just enough to be in Sunday's race.

It was Sunday and I was seeing if I could win my 7th win for the title. I was in heat 1A and heat 2B and I won both of those heats easily, because Brown wasn't in any of the two. Both me and Brown were in the finals.

I jump into my boat for the final heat. I looked at the water; it was bright blue with ripples and it was about 80°. Perfect day for racing. I started out to take my five warm-up laps.

The gun had sounded for the final heat. Brown went wide. He took the lead by two boat lenghts. We were going on our 2nd lap and Brown had the lead by 5 boat lengths. It was the final lap. Brown had the lead by

Hydroplane cont.

2 boat lengths and we came into the final stretch and an announcer said, "It's the Pay and Pack. It's the Rainier. It's the Miss Rainier." I had won the race by 2 feet. I was amazed. I had won the Hydroplane Championship. I came in the dock and the crowd was cheering. I popped the champagne. After the race I held a press conference.

I said, "It's been great the four years I've been racing but I am retiring because the sport is too dangerous. I finally won the Championship and it's great."

I had tears coming out of my eyes. In the back ground I heard the crowd cheering.

by Bob Smith (pen name)

Steve Uglisich

Blakely School, Room 2
Bainbridge Is. Wa. 98110
January 22, 1981

Dear Bob,

I do like sports. I play in the boys Pee Wee and Junior Soccer League. I also like to ski and play basketball.

I'm sorry that I couldn't send you a story but some day I hope to. Here are some things that I especially liked about your story.

I liked the beginning, when you wrote where you were, and what time it was. I also liked the third and fourth paragraphs. I liked the third paragraph when you said, "I cranked up the boat and smoke was pouring out of the pistons." I liked the fourth paragraph when you discribed how you crashed; you did a barrel roll, and your simile

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soaring out of control like a leaf in a windstorm. You had a good plot and I liked the ending when he won the race by two feet, and the crowd cheered, and they poured champagne over his head. I also liked the way you described the water. I really enjoyed your story.

Sincerely yours,
Lee Tarbell

A Short Story

John wiped the sweat from his forehead and tightened his grip on the knife. He had known it would come to this ever since the large, silver ship had landed on a small farm in Montana, complete with genuine beings from outer space. Only they weren't little green men, they were large yellowish creatures with long tentacle arms and huge appetites.

No one knew where they were from and any attempts at communication were futile.

They carried no weapons and there were no markings on their box-like ship.

Now they were heading toward John's house. They had entered the town half an hour ago. He had watched them march into town in a large band, all of them chanting some mysterious song.

Then he hurried home to barricade himself into his house. The thick oak door could withstand any onslaught; he hoped.

There they were outside on the poarch, scratching and clawing at the door. John flung himself at the door. He heard a noise behind him and whirled around to see a creature coming at him.

John raised his knife in both hands and....

"Michael, turn off that T.V. and come to dinner!"

The small boy stuck out his tongue at his mother's back but he turned off the T.V. and went to dinner.

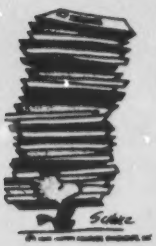
by Carl Rathe (pen name)

Heather Clarke

Dear Carl,

I read your story and I really enjoyed it! I liked the end best. In the begnning you'd think it was a real story. I thought that you also used very good description. It was a really, really good story!

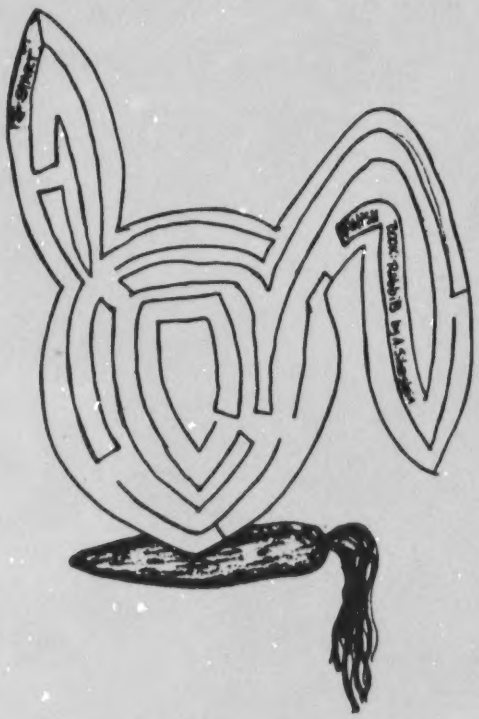
Fifth grade is O.K. It's not too hard, but it's not easy. I'm on the Bainbrige Island swim team, and I went to the Junior Olympics last week, and placed. I like to swim alot. I also like to roller skate and bike ride.



Sincerely yours
Herby Herbert

Maze

Draw a maze leading to the title of your book. If you wish, the shape of your maze can be something from the story.



Write a letter to the author of your book

Please include:

- The name of the book (remember to underline it)
- Something special about the book? a character, an exciting part, a special place, etc.

Ordway School
Bainbridge Island, Wash.
October 7, 1980

Dear Mr. O'Brien

I am writing to tell you how much I enjoyed reading Mr. Frisby and the Rats of NIMH.

The super intelligent rats in your story are fascinating. Even though they were only animals, they could read, operate machinery and fool even the humans.

Please write a sequel to this book! I would like to know how the rats survived in Thorn Valley.

Sincerely,
Susie Svenson

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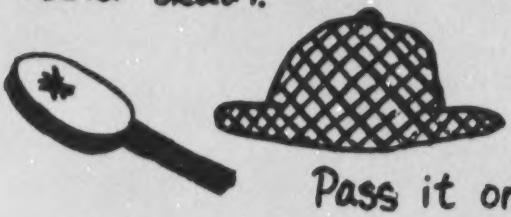
Advertisement

Make an advertisement poster to "sell" your book. Include the title, author and something clever to catch the "buyer's" eye!

PSST!

Read Encyclopedia Brown, Boy Detective, by Donald J Sobol! See if you can outsmart the master sleuth.



Pass it on!

Picture-Word Report

Using both pictures and words briefly tell about your book.

The Cay
by Theodore Taylor

2 R marooned on an . 1 could not C.
This is an Xting .

Cinquain

Choose a character from your book. Write a cinquain about him using this basic pattern:

1st line: one word, giving title
2nd line: two words, describing title
3rd line: three words, expressing action
4th line: four words, expressing a feeling
5th line: another word for the title

Cinquain

Hero
Jack Jouette
Riding his steed
Caring for his countrymen
Independence

Jack Jouette's Ride
by Gail E. Haley

Make a picture puzzle.

Draw 5 important people and things from your story. See if your classmates can guess what book you have read!

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Using these forms, complete a "Wanted Poster" for a favorite character in your book.

Your name Katy

WANTED:

this interesting character

Book title: Charlotte's Web

Author: E.B. White

Name: Wilbur

Description: He is a very plump pig with pink ears and a curly tail. His white coat is often caked with mud, a great favorite of his.

Personality: Wilbur is quiet and happy; a special friend of the other animals in the barn.

Interesting adventure or experience: When Wilbur is about to be sent to the butcher, his spider friend, Charlotte, saves him with a wonderfully clever plan.

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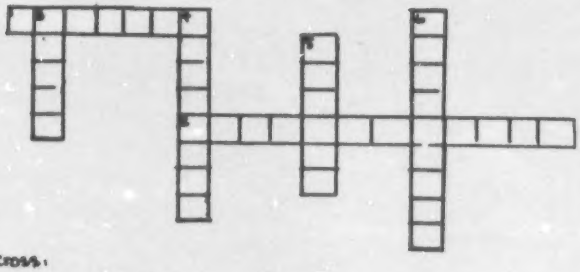
Make a crossword puzzle using important events, objects, and characters from your book.
Hints: ① Choose 4-6 words ② On scratch paper fit them together ③ Draw squares that fit your words ④ make up clues

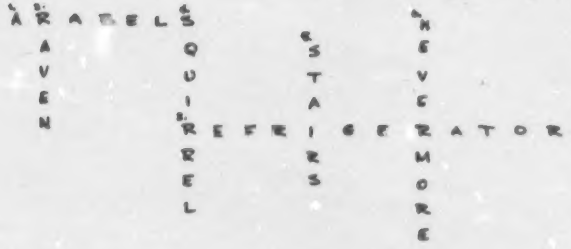
Example: Arabel's Raven
by Joan Aiken



Across:
1. Girl's name (possessive)
2. Mortimer slept here. You would keep milk in it.

Down:
3. A large black bird
4. This animal "flyjacked" Mortimer. He has a bushy tail and stores nuts.
5. Mortimer ate these. You climb up them
6. Mortimer's favorite saying!

answer on back



Student Example of Stimulus for Five Senses Poem

PORTOR PENSION, NORWAY

I feel the summer breeze on my face
as I walk from the small pension.
The rocks, smoothed by wind and water,
are warm and exciting under my shoeless feet.

Below me lies a small inlet
where a crudely built dock juts out into the water.
Small sailboats float not far from shore.
Carefully hand crafted and highly varnished,
they glisten in the sun.

An old Norwegian man sits outside his shack
on an ancient wooden chair
smoking his pipe.
I can taste and smell the tobacco smoke
and the salt in the air around me.
All is silent except for the waves lapping against the rocks
and the boats pulling on their anchor lines.

Tom Beierle
Grade Seven

Student Example of Five Senses Poem
Rough Draft

I walk out of the San Francisco Ballet School which I have been in for three hours.

The deathening fume reaches my thin quivering nose.

I open my tear-lipped mouth and expand my body reaching for life.

Silently my body racks.

There is none of nature's soft ushering to be found.

A lone Mercedes races by my sharpened teeth grind on the grit.

My sensitive tongue moves quickly to the other side of my dry canyon.

I turn away, a wilted geranium catches my own drooping eye.

I walk back into the vibrating building, never to come out.

Student Example of Five Senses Poem
Revised

AIR

I walk out of the San Francisco Ballet
School where I have been for three hours.

The deathening fume reaches my thin
quivering nose.

I open my tear-lipped mouth
and expand my body
reaching for life.

Silently my body racks.

There is none of nature's
soft cushioning to be found here.

A lone Mercedes races by.

My sensitive tongue moves quickly
to the other side
of my dry canyon mouth.

A petal from a wilted geranium falls
to the sidewalk.

I walk back into the vibrating greyness.

Rene D'Auoust
Grade Eight

Example of Stimulus
for Metaphors and Similes Poem

SLIPPING AWAY

I sit meditating.
My bald head is cooled by a breath
of summer breeze.
My eyes are closed tightly
as though they were welded shut.
My legs are crossed together,
like a tangled, broken tree.
My hands, held on my knees,
sit motionless on an orange garment.

I feel myself slipping away,
falling into a land that is no more.
I see ancient cities, ancient people scurrying
like a pack of mice.
I see myself, an ancient priest,
holding a bloody knife over a once-living girl.

I slip farther back into the unknown past.
I am a poor beggar, blind and deaf.
My shaking hands are cut and bruised.
I slip still farther, deeper.
I am an ancient worker, heaving great
blocks of stone for a newly crowned Pharoh.

Farther—do I dare go back farther—
I am a donkey, walking in a desert.
A young brown man rides me.
I slip still farther—farther in space and time.
I am a great mammoth, wooly and huge.
I fight small Neanderthal men with sharp spears
and they run like termites on a rotten log.

I'm slipping farther—now unwillingly farther.
I am a giant lizard, my huge teeth grab,
they clamp like a cage of ivory.
I'm fighting a smaller lizard, I feel my neck tear,
blood rushing like wax from a scorched candle.

Slipping farther—downward into hell.
I am a small fish, the water is hot,
boiling like a caldron of bubbling broth.
I swim away from a larger fish, faster.

Oh gods, I'm slipping into oblivion.
I'm a micro-organism—floating in a mass
of bubbling lava jell, I begin to divide
into two small cells.
I slip again—where else is there to go?
I never should have gone.

I'm in a space ship, a crew member,
I'm looking at a newly born planet.
With three tenticles punching controls I
scratch my tubey head—and turn away

---forever---

Peter West
Grade Nine

Student Example of Metaphors and Similes Poem
Rough Draft

ROCK

Rock music is a heart,
always beating. The great history
of Rock, The Rolling Stones, The Beattles,
The Who, Led Zeppelin, the trippy hits of
the 60's are still alive and thriving!

Its a weird feeling, the buzzing
in my ears after a loud concert.
To see the great artists that were just
on stage. To see all of the pleased
people going home. I hold the
guitar pick that was thrown off the
stage by my favorite musician, Angus Young.
His black and white school boy uniform, his
dazzeling black and white guitar that sounds
like a machine gun, the rhythm of his music
sounds like 100% pure hard rock!

Student Example of Metaphors and Similes Poem
Revised

ROCK

Rock is a heart, always beating:
The Rolling Stones, The Beattles,
The Who, Led Zepplin.

It's a weird feeling, the buzzing
in my ears. I hold the guitar pick
that was thrown off the stage
by my favorite musician, Angus Young:
his black and white schoolboy uniform,
his dazzling black and white guitar
that sounds like a machine gun!

Doug Tolliver
Grade Eight

Student Example for Stimulus
for Strong Nouns and Verbs Poem

SLIDE

I piled some objects at the bottom
Of my slide one day.

Included, was a cardboard castle,
A pebble, a nail,
A plastic creek diorama,
A length of cord,
A thorn, a stuffed seal,
And a one-half pound iron weight.

Then, with a screech and a yodel,
I took off soaring,
Down my slide.
I was riding the wind!

Then with a bash,
My feet began to chisel out
A tunnel through my junk pile.

My arms and legs
Began to braid themselves together.
And then I was out of the pile
And running for another ride.

Rob Wright
Grade Nine

Student Example of Strong Nouns and Verbs Poem

NIGHT

It is night.
I sit and study the scene before me.
The water is like a sheet of glass.
I hear the howl of a night creature,
I find a stone clenched in my hand.
It feels cool and smooth.
My fingers pick a branch from a bush.
My legs unfold, and I find myself standing.
I walk towards the water's edge, kneel,
  and let the sand slink through my fingers.
I glance at a nearby cave.
It is like I expect to see a dragon
  slithering from its depths.
My heart is beating like a clock.

Michelle Fisher
Grade Nine

Example of Stimulus for Picture Poem

SLIFER FAMILY PHOTOGRAPH, 1867

Here browns are suspended
like attic dust in sun.

They are in a field,
rows of stubble at right angles to people.
More than half is sky. No trees.
The people stand where trees would
between earth and sky.

Great Grandma Charity
in buttoned-up dark dress and apron,
sits on a chair shelling peas in a pan.
She wears her hair tight back.
Her husband, Eli, holds a horse.
His hat hides his face.
Soon he will die when a quarry rock falls.
There are no rocks in the picture.

Another plain woman sits on a chair.
A pretty one stands.
Why do they have chairs in the field?

An older man sits on the wooden reaper.
His team of two mules and two horses
are about to pull out of the picture.
Already the two mules nose behind the frame.

The wagon of children wait for a signal.
The one with the ringlet will be my grandmother.

I stare at the hub
to turn the wheel.

Nancy Rekow

This poem first appeared in *Cottonwood Review*, University of Kansas, Lawrence, Kansas, issue #20. It is reprinted by permission of Nancy Rekow.

Student Example of Picture Poem
Rough Draft

I'M A BULL DOG

I am a Bull dog, whitish brown.
I eat bones and sniff the ground.
Bones are my food, and are munchy good.
I crunch them and munch them and walk on the ground.

I'm as lazy as an ox,
But when I want I can run alot.
Some say I'm ugly, but I'm really not.

I feel my lifes on a border.
Where my life its hanging
by the kitchen door.

Student Example of Picture Poem
Revised

BOWSER

I lead a dog's life.
Everyday it's the same thing,
Milkbone Dog Biscuits.
It's not that I dont
appreciate the thought,
but you would be fed up too
if everyday it was
these three commands:
Bowser sit,
Bowser shake,
Bowser bark,
Good boy here's a Milkbone Dog Biscuit.
They actually think I enjoy it.
The other day I refused to eat one,
I was sick!
Good grief.

Pam Webster
Grade Eight

Example of Stimulus for Letter Poem

Dear Ice Skates,

Has it been two years since we were together
that night at Blakely Pond with all those skaters?

It seems like only yesterday when you and I were
speeding across the ice, dodging trees and shrubs.

I felt like a ribbon in the wind.

Remember how the twigs and grass sprouted through
the ice like danger signs warning: KEEP OFF!

But, we couldn't see those signs because it was dark
and the flashlight beams were only pin points
in the night.

Then it happened.

I know it wasn't your fault.
You couldn't see.
The bush came from nowhere to halt your glides.

Down we went.
My knees and elbow screamed with pain before
turning green, yellow and blue.

You remained quiet,
waiting for me to remove you so we could slip
away unnoticed by the other skaters.

Glidingly yours,
Gwen Thonaly

Student Example of a Letter Poem
Rough Draft

Dear Blossoming Cherry Tree,

You've just woken up.
Your branches hang
burdened with brides' bouquets.

You sleep through autumn leaves
and the splirching of my Nikes
in the muddy grass.

You are asleep in winter
when we laze around the woodstove
in candlelight.

You haven't seen the snow
You haven't seen
how it sparkles like purified sand
Like earth it layers
upon your boughs.

You don't have any fingers
to curl inside some mitts
so that they warm up.
I sleep while you watch the moon
goldplate a cloud
that a sheep must have left
when he rubbed himself
against the sky.

Remember when my friends,
my sister, and I
filled our cheeks with huckleberries?
I was the protective mother squirrel
and you our home.

Amidst the baby pink blossoms
I swing my legs.
You are reassuring
in the way you grow steadily,
proof that life goes on.

Student Example of a Letter Poem
Revised

Dear Blossoming Cherry Tree,

You just woke up
Your branches hang
burdened with brides' boquets.

You sleep through wine-colored leaves
and the splirching of my Nikes
in the muddy grass.
You are asleep in winter
when we laze around the woodstove
in candlelight.

Have you seen the snow?
Have you seen
the white sparkles like purified sand?
Like earth it layers
upon your boughs.

I sleep while you watch the moon
goldplate a cloud
that a sheep might have left
when he rubbed himself
against the sky.

Remember when my friends and I
filled our cheeks with huckleberries?
I was the mother squirrel
and you our home.

Tucked among baby pink blossoms
I swing my legs.

Thanks for being such a friend,

Sincerely and fondly,
Laura Marinoni

Introducing
POETRY
THING
LA
Dodgers
Lovely
distinguished

Commodore Middle School
Bainbridge Island
March 1981

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At the Ballet

The curtains whispered menacingly.
The smell of makeup hung in the air.
Costumes swirled backstage.
Voices drifted in from the auditorium.
Stomachs twittered with anxiety.
A voice resounded, "Curtain!"
as we took our places in the wings.
The house lights dimmed,
and the theater came alive with music.

The curtains parted,
as we leaped onto the stage.
Heads of all sizes
were visible in the audience,
but they were being swallowed up by blackness.

My feet whirled beneath me.
Bright lights glared down on me.
The thick costume
made the heat almost unbearable.
Jump, turn, piqué, relevé.

The music stopped abruptly.
Then came the thundering of applause.
The reward for our hours of rehearsing.
My lips slowly parted into a smile,
As the curtains met at center stage.

-1-

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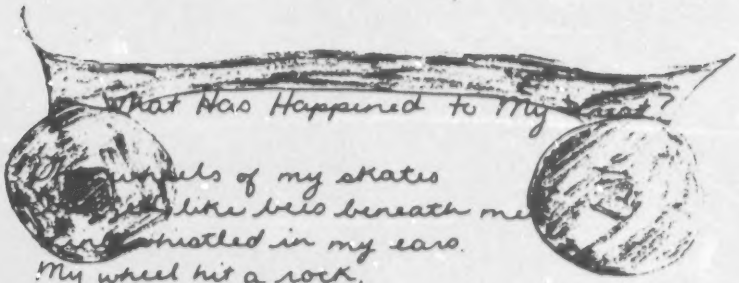

What Has Happened to My Wrist?

[illegible] wheels of my skates
[illegible] like bells beneath me
[illegible] rustled in my ears.
My wheel hit a rock,
and I was flung onto the pavement.

Pain stabbed at my wrist like a knife.
I looked down to see a blob of skin
swelling rapidly.
It was obvious to me,
that I had either sprained
or broken my wrist.

I rushed into the house.
As I explained what had happened,
large tears rolled down
either side of my face.

My brother pushed me into the car
and we were on our way to the hospital.
It was a sprain.

When we returned back home,
my arm was in a half cast
and my body was fighting sleep.
I climbed upstairs,
dropped onto my bed,
and I was asleep in an instant.

-2-

The Race

The rays of the morning sun
were warm on my back,
as I waited for the runner
to complete the first lap.

My muscles tightened
as the pounding of feet
became closer in my ears.

The transfer of the baton was my cue.
Dirt scattered beneath my feet.
Blood hammered in my ears.
I was pulling ahead.
Suddenly my legs faltered
but I forced them onward.

Pain was increasing in my side,
with every breath I took.
I was nearing the finish.
I saw the next runner
ready to take flight.

I shoved the baton,
into his hand.
I dropped onto the grass, exhausted.
Teamwork had won us the mile relay.

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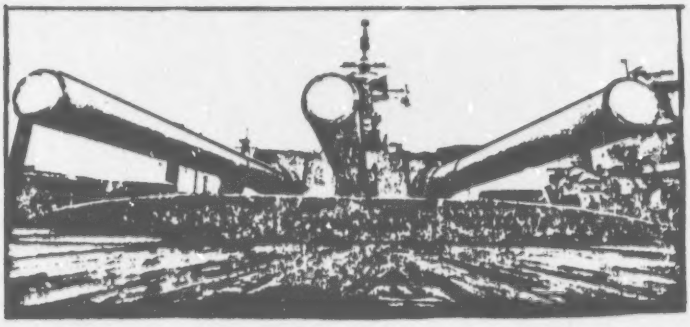

The Work of the Devil

Here, surrounded by frothing water,
stands three black pits.
Pits that are waiting
to spit forth burning fire.

They are the Devil's spawn,
and they will pounce
at the necessary moments.

From these pits
spring three faceless eyes.
Eyes that are searching,
and waiting.

As the sun
sinks below the horizon,
murmurs of death
arise from these black depths
like the hollow voices
of hissing serpents

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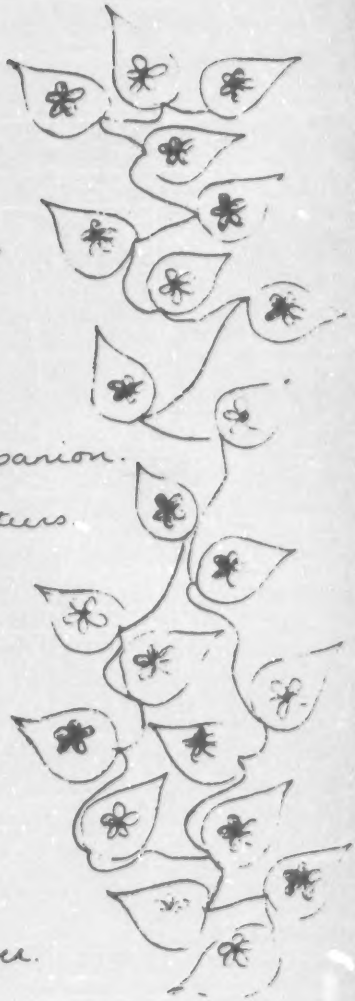
Dear Blanky,

How long has it been
since I last cuddled you?
Has it been six years?
Thats an awful long time.
I haven't forgotten you.
How could I?

You were my childhood companion.
You, my thumb, and I
were like the three musketeers.
We were inseperable.
Well, habits are outgrown,
just as clothes.
And I outgrew you.

You were neatly folded up
and placed in my bureau,
and there you will stay.
Except every so often
when I sneep you out
and hold you tight.
Don't worry blanky,
I'm going to keep you forever.



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Resources

Beierle, Karen. "Elementary Book Report Forms." Volunteer Enrichment Coordinator for the Bainbridge Island School District. (Unpublished.)

Bernard, J. "An Accountability Approach to Free Reading." *Media and Methods,* March, 1979, pp. 28-29.

Explains "novel to screen" project and its benefits as part of a free reading program. I took this idea and developed a time line and strategies for students and teachers.

Brown, Rosellen, *et al.,* eds. *The Whole Word Catalogue.* New York: Virgil Books. Teachers and Writers Collaborative, 1972.

A collection of creative writing assignments including a variety of classroom-tested ideas on how to teach poetry writing. Articles are written by teachers and writing specialists.

Cahill, Robert B., and Krebic, Herbert J. *Stack The Deck.* Chicago: Stack The Deck, Inc., 1980.

Exercises designed to help students convert the control they have over spoken language to written language. The ideas for writing and revising are excellent, and the book includes an extremely useful student revision form which not only helps students revise but can be used as a springboard for teaching grammar.

Ciardi, John, and Williams, Miller. *How Does a Poem Mean?* New York: Houghton Mifflin, 1975

A textbook on poetry containing many excellent poems as examples. This book is for the teacher who really wants to understand what poetry is and how it gets its power.

Colley, Ann C., and Moore, Judith K. *Starting With Poetry.* New York: Harcourt, Brace Jovanovich, 1973.

Textbook on poetry containing many excellent poems as examples. Emphasizes the writing of poetry as well as the study of it. Modern, jazzy, with many contemporary poems. These assignments are good to use with small groups of advanced students.

Crowhurst, Marion. "The Writing Workshop: An Experiment in Peer Response to Writing." *Language Arts,* 56 (October, 1979), pp. 757-762.

Ways to help students develop the ability to respond to the writing of their peers.

Elbow, Peter. *Writing Without Teachers.* New York: Oxford University Press, 1973.

Elbow challenges the traditional approach to writing in which the writer carefully thinks through what will be written before the pen ever touches the page. The alternative approach he suggests clearly separates the producing process from the editorial process. The importance of freewriting and teacherless writing groups is carefully explained in addition to guidelines for both activities.

Fader, Daniel. *The New Hooked on Books.* New York: Berkley Publishing Corporation, 1976.

How to learn and how to teach reading and writing with pleasure is presented in this sequel to *Hooked on Books.* Fader discusses the problems facing today's teachers of reading and writing and suggests practical alternatives. An explanation of how to form and use triads in the classroom is but one of several strategies covered in this book.

Flinn, Jane Zeni. "Journals: Write More—Grade Less." *Classroom Practices in Teaching English 1979-1980.* Ed. Gene Stanford, Chair, and the Committee on Classroom Practices. Urbana: NCTE, 1979.

Creative journal assignments used to initiate materials for further development.

Fulwiler, Toby E. "Journal Writing Across the Curriculum." *Classroom Practices in Teaching English 1979-1980.* Ed. Gene Stanford, Chair, and the Committee on Classroom Practices. Urbana: NCTE, 1979.

Suggestions for journal writing assignments and the reading of student journals.

Hawkins, Thom. *Group Inquiry Techniques for Teaching Writing.* Urbana: ERIC, 1976.

Describes the theory behind group inquiry as a personal learning method, the social nature of education, and the role of the teacher. Specific grouping techniques and their accompanying teaching strategies are described.

Healy, Mary K. *Using Student Writing Response Groups in the Classroom.* Berkeley: Bay Area Writing Project, 1980.

Ideas for organizing student response groups from preparing the whole class for the activity to determining group membership. Coping with problems special to response groups and teacher responses are particularly helpful sections of this monograph.

Johnson, Jan. "Poetry Revision Worksheet." Bainbridge Island, Washington, January, 1980. (Unpublished.)

Kearns, Bob. "Forms." Presentation at the Puget Sound Writing Program Inservice at Bainbridge Island, Washington, November, 1979.

Kirby, Dan R., and Liner, Tom. "Revision: Yes, They Do It. Yes, You Can Teach It." *English Journal,* 69 (March, 1980), pp. 41-45.

A detailed article on how to help students revise through the use of student-teacher conferences. This article reinforces the belief that one-to-one contact with students is essential for revising.

Koch, Kenneth. *Wishes, Lies, and Dreams: Teaching Children to Write Poetry.* New York: Harper & Row, 1970.

A classic book on how to teach poetry writing for grades two through eight. The book has very specific and highly imaginative examples.

Kollar, Mary. "High School Scholarship Letter." Presentation at the Puget Sound Writing Program Summer Institute, August, 1979.

Lough, Posy Baker, and Steele, Patta. "Going...Going...Gone For Reading!" *Teacher,* January, 1979, pp. 60-62.

Explains how to set up an auction as a motivation for reading. Book reporting ideas are explained.

Mahieu, Patricia, and McCray, Elizabeth. "Increasing Writing Without Increasing Grading." *Classroom Practices in Teaching English 1979-1980.* Urbana: NCTE, 1979.

Discussion of writing books, journals, letters, and plays.

Markey, Connie. *I Wonder Whatever Happened to Amelia Pickett and Other Reasons for Writing.* Newton: Curriculum Associates, Inc., 1976.

Creative ideas and worksheets for students. Each idea includes purpose, needs, methods of use or teacher instructions. This is an excellent source of ideas for elementary students as assignments are easy to understand, incorporate writing, reading, and art, and are educational and fun.

Maslow, Abraham H. *Toward a Psychology of Being.* New York: Van Nostrand, 1968.

This book has an optimistic outlook on the future as Maslow perceives humans not as intrinsically evil but rather as neutral or positively good. He feels human beings have the potential to be loving, creative, noble, and self-actualizing.

Monthy, Linda. "Anything Box." Presentation at the Puget Sound Writing Program Summer Institue, August, 1979.

Moore, Thomas R., and Reynolds, Joseph. "The Journal: A Practical Option for Teaching Writing." *Classroom Practices in Teaching English 1979-1980.* Ed. Gene Stanford, Chair, and the Committee on Classroom Practices. Urbana: NCTE, 1979.

Ideas for a journal project including a student journal contract.

Mueller, Lavonne, and Reynolds, Jerry D. *Creative Writing.* River Forest: Laidlow Brothers, 1977.

A textbook for students and teachers that discusses a writer's journal, techniques of writing, writing plays, writing poetry, new journalism, and some technical aspects of verse, dialogue, and staging. A quick flip through this attractive book provides ideas for lessons like anagram pen names.

Petrosky, Anthony R., and Brozick, James R. "A Model for Teaching Writing Based Upon Current Knowledge of the Composing Process." *English Journal,* 68 (January, 1979), pp. 96-101.

Summarizes recent research and theory on the composing process. Provides a general guide for teaching writing in secondary schools.

Prospectus For The World Book Encyclopedia Dictionary. Barnhart, Clarence L., Editor in Chief. Chicago: Field Enterprises Educational Corporation, 1966.

Contains ideas on how to get the most out of the *World Book Encyclopedia Dictionary,* how to build vocabulary, how to write effectively, and a handbook of style. I use the vocabulary inventories for grades four through twelve as resources for vocabulary lists to meet the individual needs of my students.

Rekow, Nancy. "Poetry Assignments." Bainbridge Island, Washington. (Unpublished.)

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Research findings and implications for teaching and evaluating writing.

The Author

Lynn Howgate lives on Bainbridge Island, Washington, with her husband and two teen-aged sons. Many of the ideas for fostering self-esteem, collected in this book, came from her fourteen years of teaching in the elementary and middle schools. While the focus is on writing, the themes reflect developmental needs Lynn experienced as a student, as a competitive ice skater, as a parent and teacher, and then again as an "over 30" returning student.

Lynn, a Seattle area native, took undergraduate work at Colorado College, the University of Puget Sound and the University of Washington. She holds a masters degree from the University of Washington. In addition to teaching eighth grade language arts, she recently has presented in-service workshops in reading comprehension, math ability/math anxiety and the writing process. She is a Fellow of the Puget Sound Writing Program.